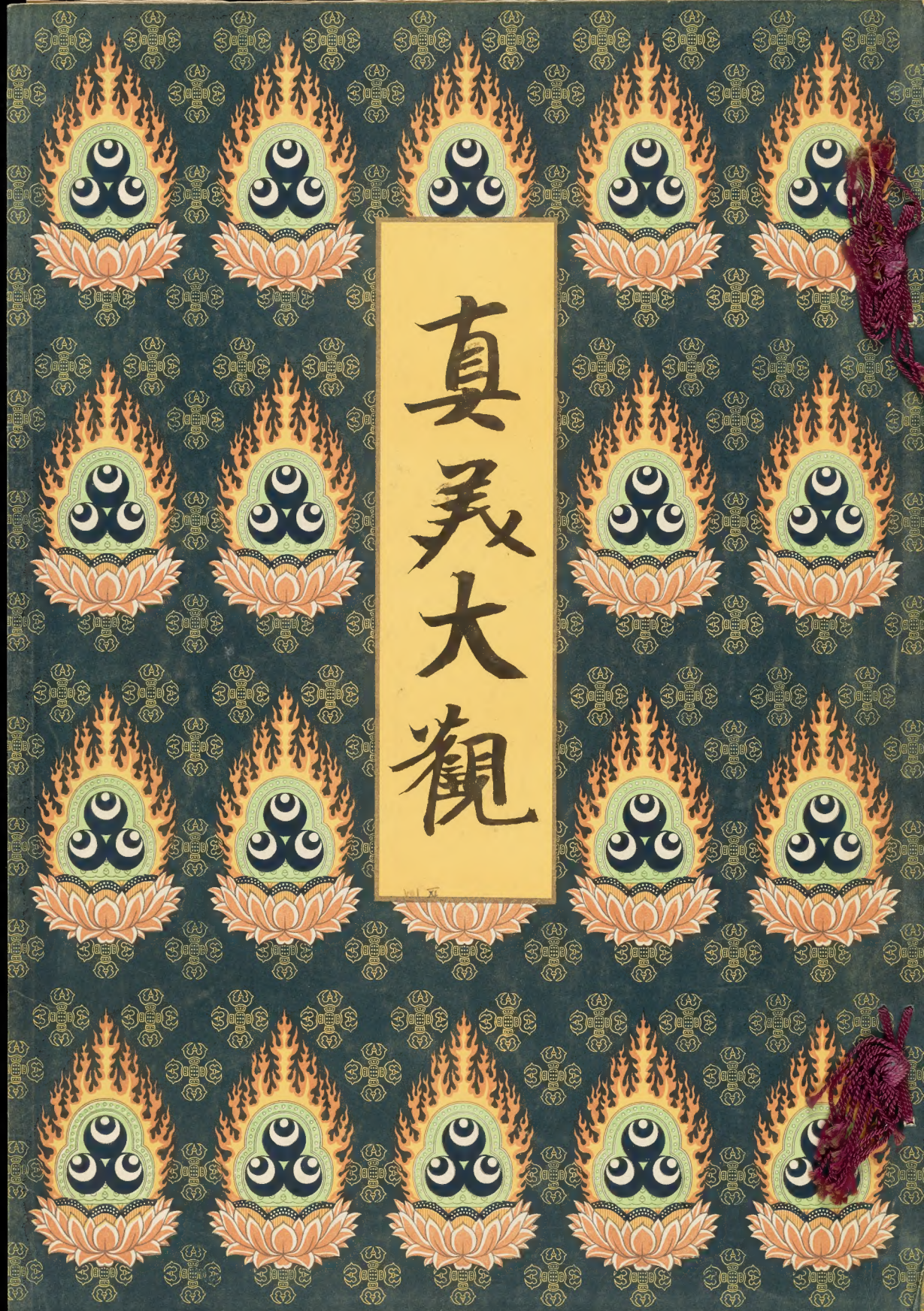


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SELECTED RELICS

of

JAPANESE ART

Vol. XI.

EDITED BY S. TAJIMA.

真義大觀

册一十第

Tokyo:

NIPPON SHIMBI KYOKWAI,

52, NICHÔMACHI, SHITAYA-KU.

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Vol. XL

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大蔵真義

第十一卷

東京:

NIPPON SHIMBI KYOKWAI

25 NICHOMACHI, SHITAYA-KU.

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山水圖紙本金泥引墨畫 狩野興意筆

第一、花山水圖(巻八尺三寸、横九尺一寸)
第二、中山水圖(巻五尺六寸、横六尺)
第三、江村初春圖(巻五尺六寸、横六尺二寸)

名古屋離宮は元と尾州侯徳川家の居城なりしが維新後一時陸軍省の所轄に屬し明治二十六年六月一日に至りて離宮となりたるものなり今其建築當初の梗概を假せんに徳川家康尾張全國を第九子義利後に義直と改むに與へ名古屋に居して之を治せしめんとす然れども名古屋はもと尾張半國を領せし織田信秀の居城にして規模甚だ小なるを以て之を改築せんと欲し慶長十四年西暦一六〇九年正月廿五日家康自ら義利を從へて駿府より清洲に至り十月牧長勝をして名古屋の地を檢せしめ翌年正月築城の令を發し役を加藤清正福島正則池田輝政秋元實重鎮及び淺野鶴島其他の諸侯に課す間二月是等の諸侯相會して假舎を營み二十万人の工夫を役して日夜建築に従事し久からずして成る中に就きて天守閣は加藤清正の獨營に係り本丸及び外郭は諸侯各之を分擔せり同年九月義利之れに移り十二月に至りて工事全く竣れり而して黒木書院と稱する一種は元と清洲の城に在りしを移築したるものなりと云ふ茲に掲ぐるものは其陳設畫中の三圖なるが其筆者を或は狩野元信ならんと傳ふる者あるも毫も元信の特調を認むる能はず吾人は黒木書院に降れる御湯殿の障壁畫と共に寧ろ之れを狩野興意の傑品と斷定するの妥當なるを信ず其毫端輕快俏拔にして狩野派の畫中稀れに見るの別調を成せども仔細に其筆致を點檢するに頗る興意の特調を存するのみならず彼れが尙慮したる牧溪雲所等の風趣また拘す可きものあるを見る想ふに當時徳川氏の命を受けて其居城の障壁に是の如き畫を擇ぶもの探幽以外また興意を措て他にあらざるなり

興意一に興以て作る(名は定信法名心甫刑部少輔中里と稱し法橋に假せらる下野國足利の人なり初め狩野光信の門に學び更に牧溪雪舟二家の畫風を慕ひて一格を成す狩野家中興の祖と稱せらる探幽及び尙信安信の三名工は實に興意指導の下に其天才を大成せるものなり故を以て特に狩野の姓を冒すことを許さる寛永十三年西暦一六三六年七月十七日歿す其齡詳ならざれども其畫に六十八歳の款あるものありと云へば七十前後の壽を保ちしものなるを知る可し

LANDSCAPES.

THREE PICTURES ON SLIDING WALL-PANELS IN THE DETACHED PALACE AT NAGOYA.

(Monochrome sketches: First plate, 8 feet 3 inches by 9 feet 1 inch;

Second plate, 5 feet 6 4/5 inches by 6 feet;

Third plate, 6 feet 7 1/2 inches by 11 feet 11 1/2 inches.)

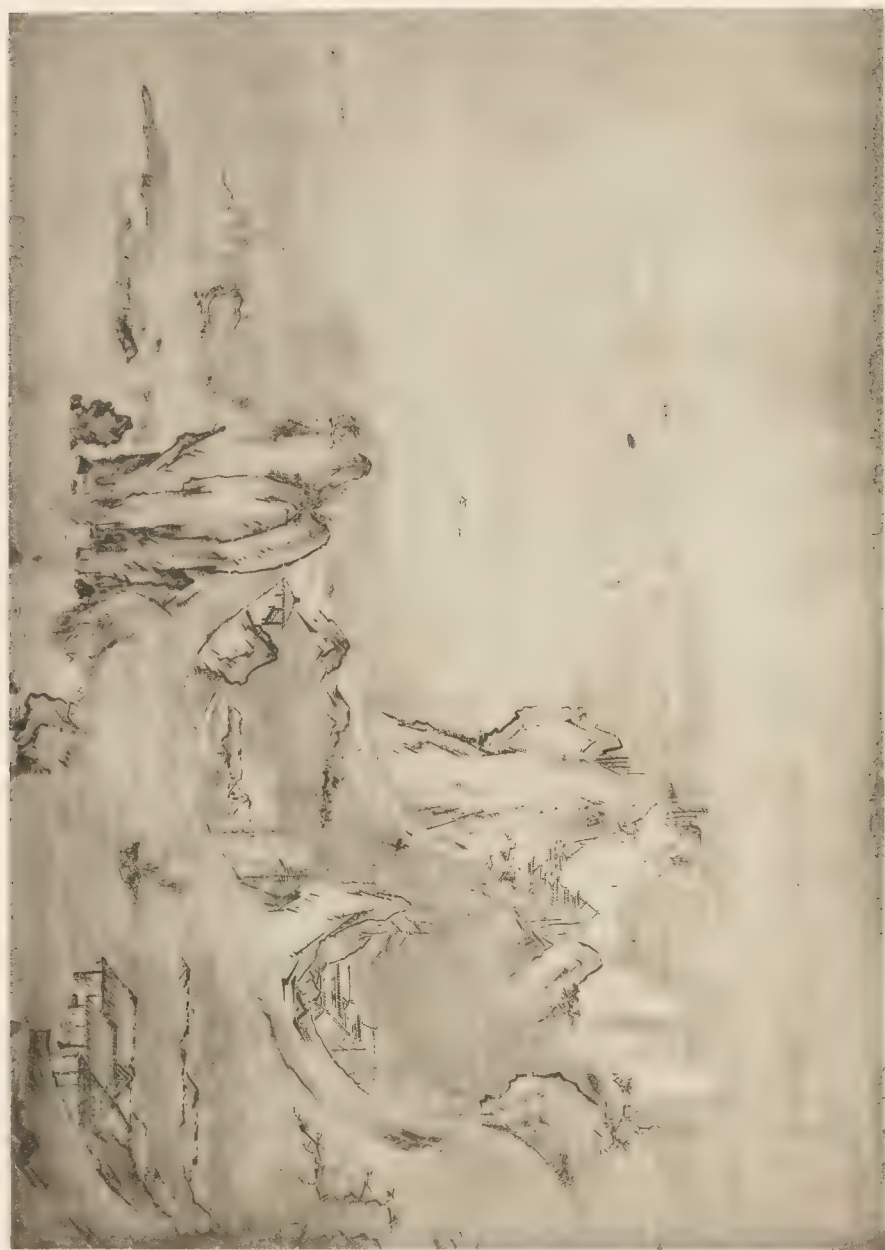
BY KÔJI KANÔ.

(COLLOTYPES.)

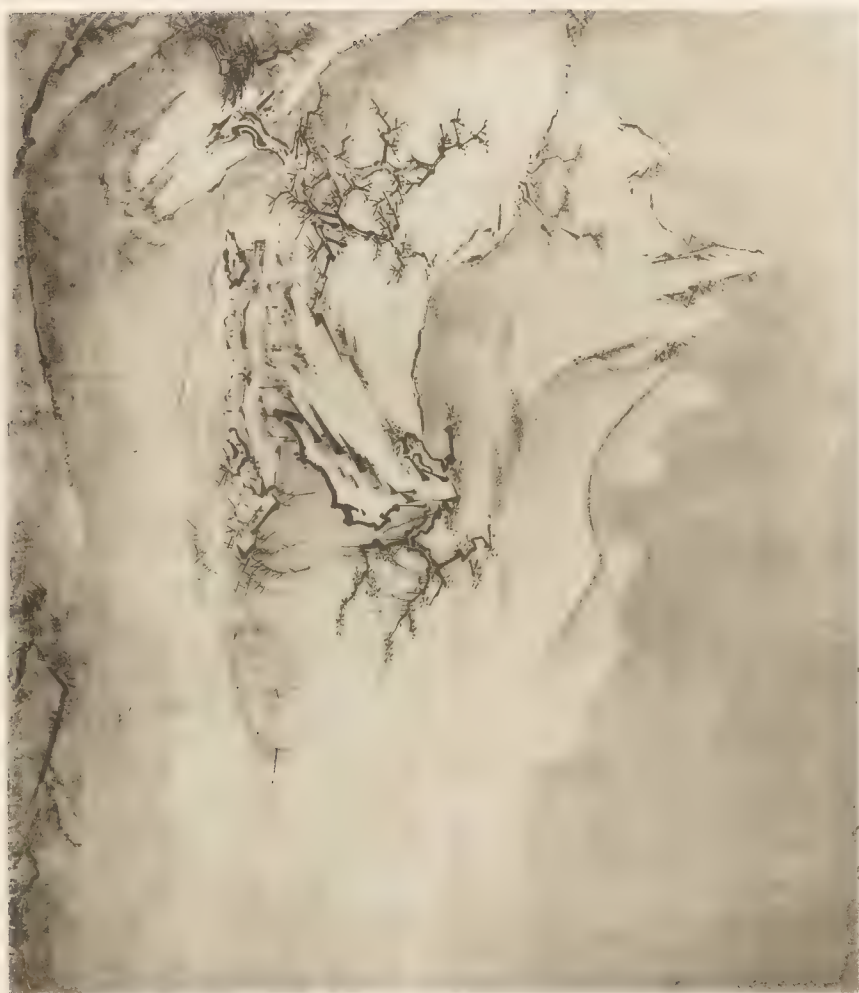
The Detached Palace at Nagoya was formerly used as a castle by a branch of the Tokugawa family, the head of which was the Prince of Owari province. After the Restoration (1867), it was assigned to the War Department for sometime, and was occupied by troops until the 1st day of June, 26th year of Meiji (1895), when it was made an Imperial Detached Palace. We give here a sketch describing something of the history of its construction. Iyeyasu Tokugawa (the founder of the Tokugawa dynasty of Shôgun) gave the whole province of Owari as a fief to his ninth son, Yoshitosh, subsequently renamed Yoshinobu, with a view to having him control the administration of its affairs from Nagoya. The Nagoya castle at that time was somewhat small in size, because it had previously belonged to Nobuhidé Oda, who governed but one-half of the province in his time, and therefore Iyeyasu determined to rebuild it. On the 25th day of the 1st month (14th year of Keichô (March 2nd, 1609), Iyeyasu, accompanied by Yoshitosh, came in person from Simpa. Shôgun to Kiyomasa Katô (near Nagoya) and in the 10th month (November, he commanded Nagamatsu Matsu to examine the strategical features of Nagoya, where, in the 1st month of the next year (January-February, 1610) he issued a proclamation announcing that he would build a castle. Kiyomasa Katô, Masanori Fukushima, and several other daimyô, where instructed to superintend the work of construction. Accordingly, these great retainers of Iyeyasu gathered together at the place and put up temporary buildings in the second intercalary month (March-April, 1610), where in two hundred thousand workmen were lodged. These artisans and labourers, working day and night, soon finished the task of construction. Certain portions of the castle were assigned to particular individuals, for the satisfactory condition of which they were held responsible and to which they gave their personal attention: especially the central tower ("Tenshu kaku," or donjon) was built solely under the supervision of Kiyomasa Katô, while the main edifice ("Hommaru," citadel) and the exterior buildings ("Sotoguruwa") were under the immediate care of other daimyô. In the 6th month of the same year, Yoshitosh moved into the castle, the external construction of which was completely finished in the 12th month. It is said that one of the minor buildings—called Kuroki-shoin (literally, "Black-wood Hall"), which stands in the ground—used to be in the gardens of Kiyosu castle, and that it was removed to Nagoya, practically intact.

The three pictures given here are taken from the decorations on the sliding wall-panels (fusuma) of Kuroki-shoin. The artist, according to some authorities, was Motonobu Kanô, but we fail to detect any of his characteristic traits in the pictures. We believe it is proper to conclude that the artist, who produced these landscapes as well as the pictures on the sliding wall-panels of the Oyadono next to Kuroki-shoin, was no other than Kôji Kanô. The light but strong technique is such as is rarely seen in the productions of the Kanô school, and yet when we examine these pictures closely, we readily see that they bear marked features of Kôji's style. Furthermore, there are to be detected certain admirable characteristics of Mokkei (Mu-chi, Sesshi, and other artists, for whose methods Kôji had a great liking. We are inclined to think that, with the exception of Tannyû, there was no other artist of the Kanô school at that time who had such sufficient professional ability to warrant the Tokugawa family giving him an order to paint on the wall-panels of their castles.

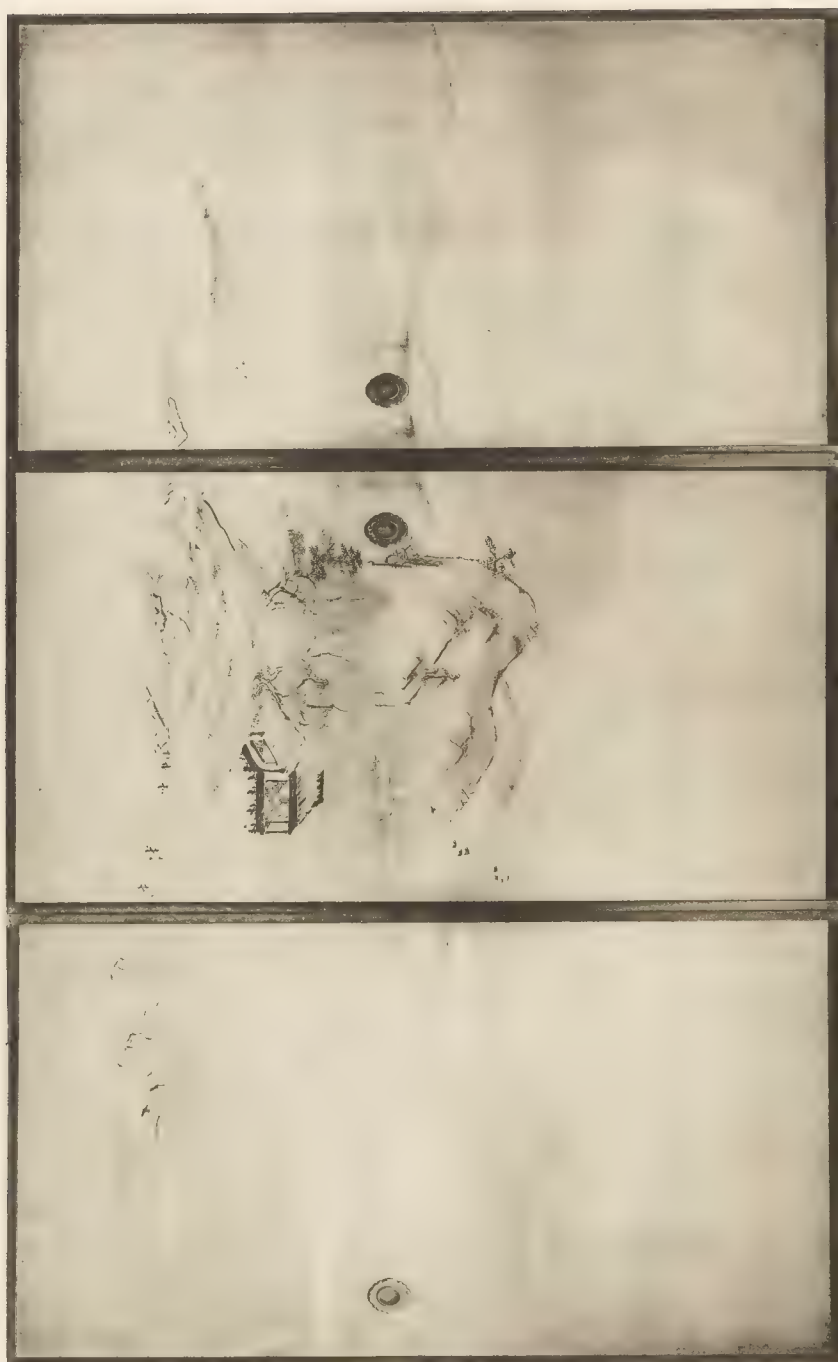
Kôji was familiarly known as Sadanobu. His ecclesiastical cognomen was Sanmpo. He received the appointment of Hokkyô He was a native of Asakaga, Shinetsu province, and studied art with Mitsunobu Kanô. Afterwards he imitated the style of the two great artists, Mokkei and Sesshi, but he eventually evolved his own personal method, which was so strong that great masters of Kanô's school as Tannyû, Naonobu, and Yasunobu, rounded out their genius under his instruction. For that reason, he was permitted to use the name of Kanô. He died on the 17th day, 11th month, 17th year of Kan'ei (September 2nd, 1699). His age is not well known but there are extant seals of his name which were engraved stating that they were executed when he was 64 years of age, and from this fact we may infer that he died just before or just after his 74th year.













名古屋離宮御張附

山水人物圖紙本砂子地淡彩 狩野探幽筆

第一、澤亭雅會圖(竪九尺九寸、横、一丈五尺九寸)

第二、使人問老圃(竪六尺四寸、横一丈二尺七寸八分)

第三、樹下彈琴圖(竪五尺三寸二分、横一丈二尺九寸八分)

名古屋離宮造營の梗概は既に前に述べたる所の如し、但し其建築物中上洛殿は寛永三年西暦一六二六年京都二條城に後水尾天皇の行幸を仰がんが爲め徳川秀忠家光上洛の時に際し途次の旅館に充てんとて新に營建したる所なり而して其殿内の障壁は悉く探幽の揮灑したるものにして山水あり人物あり樓閣あり花鳥あり波浪あり満室の美觀實に言ふ可からず茲に出すものは則ち其中の三圖にして甲は床間の御張附乙と丙とは一間及び二間の御張なり此等の畫もし上洛殿建築の當時直ちに揮灑したるものとすれば探幽が二十四五歳の時に當り又もし幾年かの後に至りて成りたるものとするも猶彼れが壯時の作なること疑なし兎に角探幽が將軍家の台命を受けて構想落筆共に滿身の精力を披瀝したるものなれば天稟の靈腕筋骨漸く全く名刀鍛へ成りて其氣殆んど星斗を衝くもの概あり他年老熟に任せて漫に輕輒の巧を弄したるものと同より日を同うして語る可からざるの妙あり嗚呼狩野家絶後の大家たる彼れの面目を窺知す可き大傑作は先づ指を此等の障壁畫に俵せざるを得ざるなり

LANDSCAPES AND FIGURES.

THREE PICTURES ON SLIDING WALL-PANELS IN THE DETACHED PALACE AT NAGOYA

(Slightly coloured: First plate, 9 feet 10 $\frac{1}{10}$ inches by 11 feet 7 inches, Second plate, 6 feet by 12 feet 8 $\frac{1}{2}$ inches; Third plate, 5 feet 3 $\frac{3}{4}$ inches by 13 feet 10 $\frac{1}{2}$ inches.)

BY TANNYŪ KANŌ.

(COLLOTYPES.)

A sketch containing some interesting details connected with the process of constructing the Castle which is now the Detached Palace at Nagoya, has just been given. Among other buildings, that called Jōrakuden was built in the 3rd year of Kwanyei (Western calendar, 1626) as a temporary resting-place for ex-Shōgun, Hidetada and Shōgun, Iyemitsu Tokugawa, who went to the capital to request Emperor Go-Mizuno-o to come to the Nijō castle in Kyōto. All the pictures on the wall panels of Jōrakuden were done by Tannyū. Among them are landscapes, figures, palatial buildings, flowers and birds, waves and billows, and many other subjects, so that all the rooms were, indeed, enchanting to the fullest extent.

The pictures reproduced here are selected from the masterpieces just mentioned. One is pasted on the wall of the *tsuko-no-ma* (the ceremonial alcove); and the other two, respectively, are sliding-screens in the *ichi-no-ma* (literally, "First Room") and *ni-no-ma* ("Second Room"). If it is true that these works date from the time of the construction of Jōrakuden, they were surely executed by Tannyū when he was about 24 or 25 years of age. Even if they were done after that time, it is not to be doubted that they were produced in his youth. At any rate, by command of the Shōgunate, he gave his whole talent for brilliant conceptions to these compositions, and poured out his energy unreservedly, so that his ability is exhibited with that loftiness which suggests a flight of imagination into the regions of the stars. In fact they evince such strength and ability that they can hardly be classed with those canvases upon which he displayed so lavishly the affected, soft, tender treatment of the pictures produced when he was old. The greatest works of one of the greatest masters of the Kanō school, these may well be called, and they fully manifest his essential characteristics.

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STATISTICS AND FIGURES

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...

BY LARRY WANG

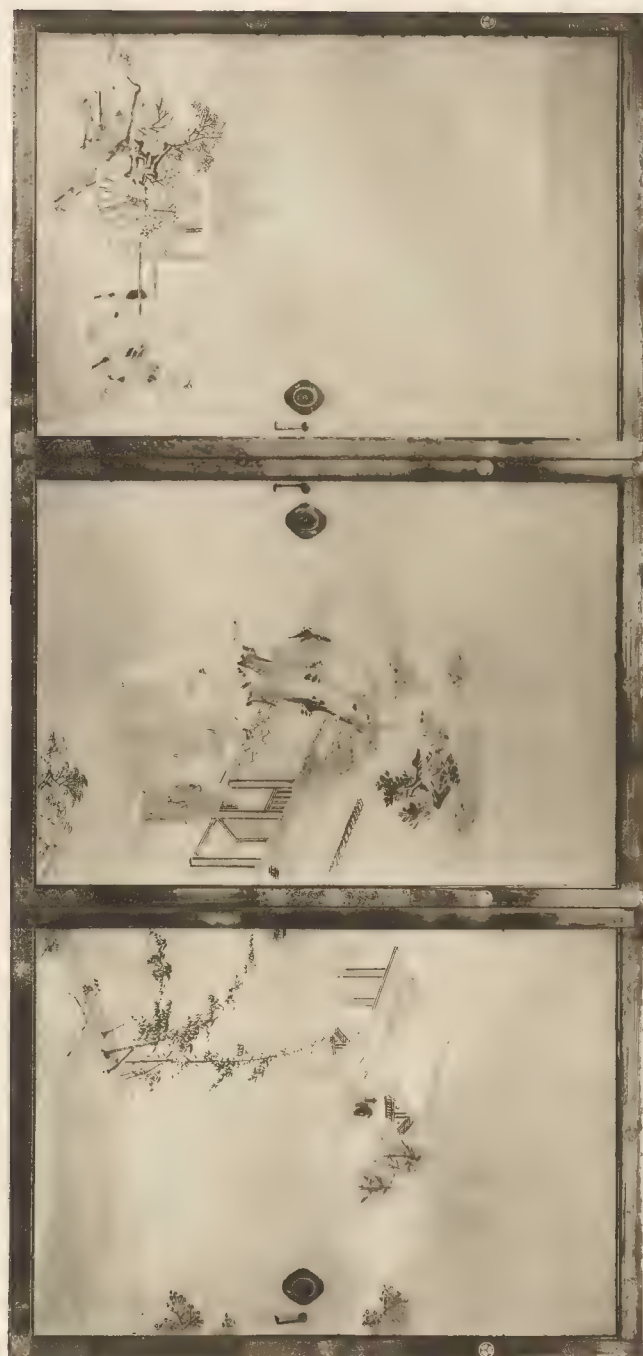
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不空罽索觀世音菩薩乾漆像 傳良辨僧正作

(身長一丈二尺)

奈良華嚴宗大本山東大寺法華堂安置

東大寺法華堂は聖武天皇が天平五年西暦七二三不良辨僧正第六冊に其傳ありの爲めに建立し給ひしものなることは前に既に記載したり茲に出す第一圖は即ち良辨僧正が其堂の本尊として安置したる不空罽索觀世音第四冊に其解ありにして身長一丈二尺の乾漆製立像なり此像僧正自ら作りたるものなりと傳へらるも彼れ果して此の如き名作を出すの技術ありしや否や遽に判知するを得ず然れども此像が法華堂建立當時即ち天平年間西暦第八世紀の上半の作たることは毫も疑を容る可からざるのみならず其圓滿なる相好よく菩薩の本眞を發揮し眞に當代に於ける彫刻藝術極盛期の好標範と稱するも決して過稱にあらずなり第二圖の一は此本尊の寶冠にして他は其光背なり寶冠は金屬及び珠玉を巧みに使用して製作したるものにして高さ寶珠火炎の頂まで二尺二寸二分また本尊の額部に當る輪帶の徑前後一尺六寸左右一尺五寸あり冠の全體に用ゐたる金屬は悉く白銀にして珠玉は翡翠瑪瑙水晶琥珀眞珠吹玉等の類を以てし其數殆んど二萬六七千に達せり而して巧みに此等の形と色とを利用し或は車輪狀を成し或は環珞を作り又は種々の模様を顯はし以て花蔓の苞としたる等其用法の變化自在なる洵に驚嘆の外なし又冠の前には蓮座の上に立ち施願の印を結べる身長八寸許の佛像ありこれ亦銀製にして能く豐麗溫雅の相好を表はし其大小二光背には透彫を以て唐草模様を出せり就中大なる光背は其末端を十二の花となし每花の中心より多くの珠玉を貫きて環珞としたるものにして頗る優美なるを覺ふ要するに此寶冠は其意匠技巧其に卓拔非凡にしてよく裝飾の妙を曲盡し天平時代に於て最も發達せる工巧を研究す可き絶好の材料なりと稱す可し次に本尊の光背は全體木彫にして其形狀の溫雅なる其透彫模様の優美なる且つ周圍の唐草模様を火炎に變化せしめたる意匠刀法の如き眞に賞讃す可きものと云ふ可し

LACQUERED IMAGE OF AMOGHAPĀŚA AVALOKITEŚVARA
(FUKŪKENSĀKU KWANNON), WITH CROWN AND HALO.

(Figure, 12 feet in height.)

SAID TO BE BY RÔBEN SÔJÔ.

OWNED BY THE TEMPLE, TÔDAJÎ, NARA.

(COLLOTYPES.)

As has been already stated in this series, the great hall, Hokkedô, the oldest and most important of the numerous edifices pertaining to Tôdajî, was built by Emperor Shômu as a tribute to the memory of Rôben Sôjô, the founder of that temple. The image here reproduced is installed in the hall, Hokkedô, as the chief object of worship, and is said to have been sculptured by Rôben himself, but there is some doubt as to the accuracy of that statement. It is certain, however, that the image was made in the Tempyô period (first half of the 8th century) just at the time that Hokkedô was built.

The countenance of the image is so well done as to display the merciful expression of the Bodhi-sattva most admirably, and at the same time the trunk, hands, and all parts are made in perfect proportion. It is, indeed, one of the best pieces of sculpture produced at that period, when the technique of the art had attained its fullest development.

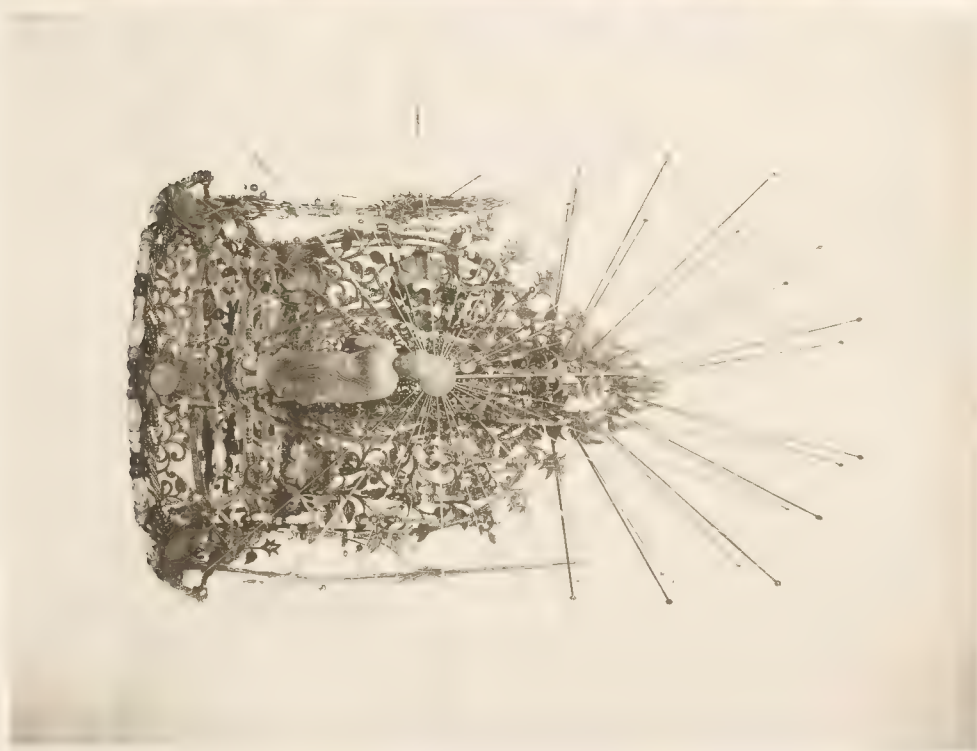
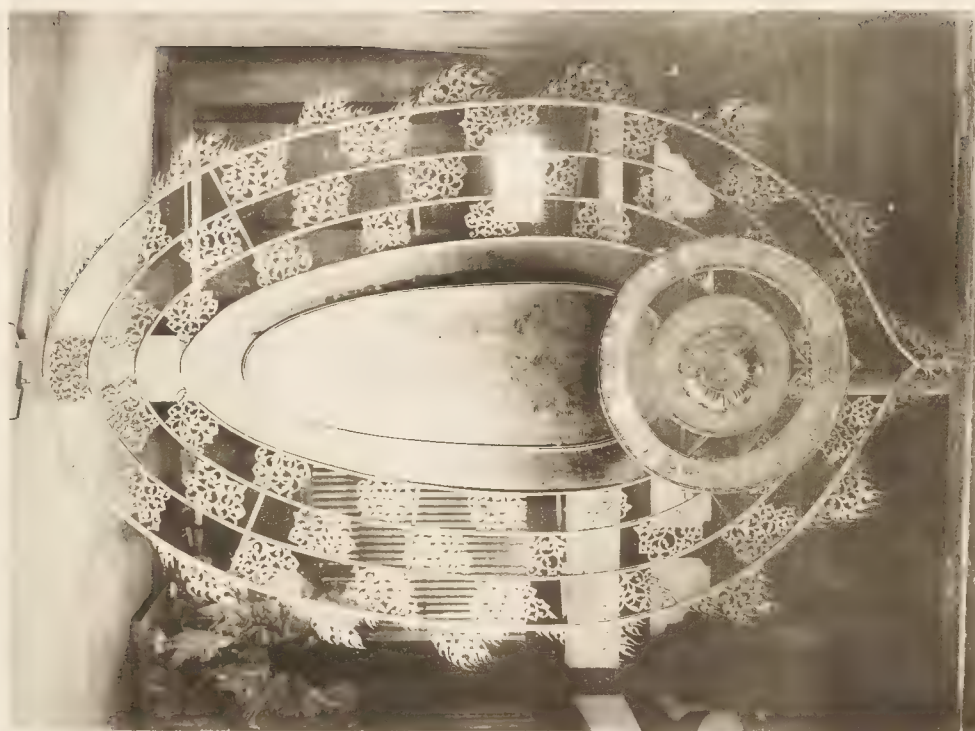
The first plate here given is a reproduction of the whole image. One of the pictures on the second plate shows the crown on a larger scale, and the other picture is the halo. The crown is skilfully made of silver, inlaid with various precious stones, in number exceeding 26,000. By adroitly availing of the varying shapes and colours of these gems, the artist has arranged several effective bits of ornamentation around the crown. A small image of Amitâbha, eight inches in height, stands on a lotus flower in the front of the crown; this miniature figure has two halos, each of which displays a design of vines and flowers. The large halo surrounding the head of Avalokiteśvara, here reproduced, also has a fine design of vines. In short, this image of the Bodhi-sattva, together with its crown and halo, is to be treasured carefully as it is representative of the art of the Tempyô period; the methods of handling lacquer, which they show us, being extremely skilful and having every detail brought out most admirably.

公貞堂 經宗大本山 東大寺 慈華堂 支那

in the front of the crown; this miniature figure has a
 I will display a
 vines and flowers. The large
 and, surrounding the head of *Avolobitesvara*, here represented, who has a fine design of vines. In short, this image of the Heil-
 together with his crown and halo, is to be turned carefully, as it is representative of the out of the Tempory period; the
 that the one being (seemingly) hidden and having every detail brought out most advantageously.









多門廣目二天王乾漆像 傳行基菩薩作

(圖 紙 各 一 丈)

奈良寺嚴宗大本山東大寺法華堂安置

此二軀の像は前に出ず不空罽索觀世音像と共に法華堂に安置せらるる四天王中の多門第一圖廣目第二圖二天王なり案するに天平十三年(西暦七四一年三月)聖武天皇詔して國家安穩の爲め法華堂に於て金光明最勝王經を轉讀せしめ以て四天王の擁護を被らんとし即ち其像を造らしめ給ひ同十五年西暦七四三年正月また衆僧を集め該經を同堂に於て讀誦せしめ給ひしことを此に傳ふれば此四天王像は即ち其頃に成りしものにして本尊不空罽索觀世音像と其時代を問うせること疑ふ可からず其製作は常に張員と稱する脱活漆製にして全體に彩色を施せり其面貌姿態の相好よく天王たるの本眞を發揮せるのみならず四肢筋肉の弛張の如き頗る寫生の巧を曲盡し又其足下の夜叉殆んど入神の妙技を極めたり之が作者は古來傳へて行基菩薩天平勝寶元年即ち西暦七四九年二月二十日八十歳にて寂すなりと稱すれども行基菩薩果して此の如き妙技を有したるや否や容易に信を措き難し然れども其手法の卓拔非凡にして眞に千古の名作たるに至りては何人も等しく稱讃して止まざる所なり

そも此堂に安置する所の佛天像頗る多く而して二三の塑像を除くの外他は皆脱活漆製なり其製作の日より今日に至るまで既に千餘年の星霜を経たるに拘はらず破損の甚しからざるものは蓋し其技工の精妙なるに由らざる可らず要するに法華堂は天平時代に於ける建築の好標範なると共に堂内數多の佛天像亦皆同時代の名作なれば此一堂は實に天平期の建築及び彫塑等を代表す可き唯一の美術館なりと云ふ可く而して一たび此處に詣する者は此等の靈像に對しおのづから崇敬の念を禁ずる能はざる可し

TWO MAHĀRĀJAS: VAISŪVANA (TAMON-TEN) AND VIRUPAKSHA (KÔMOKU-TEN).

(Papier maché and dry lacquer; height of each 10 feet.)

SAID TO BE BY GYÔKI BOSATSU.

PRESERVED IN HOKKEDÔ, TÔDAIJI, NARA.

(COLLOTYPES.)

These images are preserved in Hokkedô, together with the image of Avalokiteśvara Amoghapāśa, (an image of which has already been given in the present volume), and various other treasures. These figures represent two, that is Vaisravana and Virupaksha, of the four Mahārājas. On reading history, we learn that Emperor Shōmu gave command in the 3rd month of the 13th year of Tempyō (741), that the priests read the whole of the Buddhist sūtra, Konkōmyō Saishōkyō, by fluttering the leaves in the breeze, for the purpose of securing peace throughout the empire, and to induce the four demon kings to protect the land and the people; he likewise commanded that images of the kings be made. Furthermore, we learn from history that, in the first month of the 15th year of the same era (743), the Emperor gave command to a great number of priests assembled together, to read again the same scripture in the same manner and in the same building. Consequently, from all these facts, we see that the images of the four kings were produced at that time, and we have no doubt the main image, that of Avalokiteśvara. Amoghapāśa was made at the same time. The method of making these images is one form of what is generally called *hari-nuki*; that is a papier maché frame covered with dry lacquer. The whole body is coloured, and this, together with their lifelike attitudes and features, shows harmoniously the true nature of these kings. The extending and contracting of the muscles are closely imitated, while the writhing devils under their feet are admirably worked out. The maker is said to be Gyōki Bosatsu (who died at the age of 80 years, in the first year of Tempyō-shōhō, that is, in Western style, February 2nd, 749): this rumour has come down to us from very remote antiquity, but we cannot readily say whether or not he had such a skilful hand: yet that the images display admirable and cunning workmanship, no one can doubt; and all people agree in praising them as being the finest works of the kind that have been preserved to us for a thousand years. There are many Buddhist images preserved in Hokkedô, and all are of the same material, except two or three clay images. Notwithstanding that they have been kept for more than a thousand years from the day when they were made, they are but little damaged, and this must be due to the skilful workmanship of the artists. In short, Hokkedô is the one supreme model of buildings of the time of Tempyō that remain to us, and for this reason, as well as because it contains so many Buddhist images made at the same time, we may properly call it the only Museum that stands as the representative of buildings and carvings of that era. If anyone visits the building and inspects these beautiful, artistic images, he cannot but be filled with reverence.







持國天畫像(絹本着色) 筆者不詳

(竪四尺四寸四分、横三尺一寸五分)

奈良法相宗大本山興福寺藏

此畫は増長天畫像と共に興福寺の寶物中有名なるものなり。意ふに此二天圖は元と多聞廣目の二天圖と共に四尊完備したりしならんも何時の頃にか散逸して二尊のみを遺すに至りたるものならんか其筆者に就きては古來の傳説なく且つ之を鑑定識別せんこと固より困難の業なれども其太き描線の現はせる變化と遒健快暢にして毫も滯滯萎縮の痕なき筆致と一種豪壯なる精氣の磅礴たるは其傳色の配合等に據りて考察すれば恐らく藤原時代初期頃西暦第九世の後半に出でたる大家の手に成りたるものなるべし其相好姿態はよく佛教の護持者として邪惡を折伏するの神用を示し且つ其眷屬二鬼の如き亦頗る生意に富むを見る前に當代有數の名品なりと云ふべし

DHṚITA-RASHṬRA (JIKOKU-TEN.)

(Kakemono, coloured; 4 feet 3 inches by 3 feet 1 1/10 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, KÔFUKUJI, NARA.

(WOOD-CUT.)

This picture, with that of Virūhaka, is one of the most famous treasures of Kôfukuji. In our opinion, the two pictures, together with the portraits of Vaiśravaṇa and Virūpākṣa, composed a perfect quartette, and perhaps they may have been separated at one time; but two of them have evidently been safely handed down to us. We have no traditions as to the identity of the artist, and it is, moreover, no easy task to discover who he was or to determine anything at all about the matter, yet, on seeing the thick strokes of the brush and the strong, free treatment, which betrays no trace of hesitation or stagnation, the vivid and energetic atmosphere that pervades the composition, and the arrangement of colours, it is evident that the work was executed by a skilful hand at the beginning of the Fujiwara era (Western calendar, the latter part of the 9th century). The countenance and posture of the portrait fully bring out the divine power of a defender of Buddhism who would successfully overthrow all evil and sin; while the treatment of the two devils that are following Dhṛita-rashṭra, also abounds in freshness, so that we may safely conclude that this work is one of our most valuable art-possession.

を示し、且て其省垣二重の城を亦以て主意に當てて見
流れる、鼎沸の點を告ぐ、丁罪惡を港外する、輒川

出づる大定のてし難いなることあるべし其時伊豫
寮を時と急とて恭親自身既望西裡迄其の鎧半の
恨まる將旅の御勤めなり其自色に適合密に戴てて
敵討御し了て急も歸國を請ふに非違とて群衆の
と同様に急を請ふに其より計謀の思ふはる變外と

[illegible]

等四只四只食，兩三只。

群國入語辭本音

DERITA-RASHTRA (JIKOKU-TEN).

OWNED BY THE TEMPLE. KÔBUKILLI NABA.



不空絹索觀世音菩薩畫像(絹本着色) 筆者不詳

(全三尺四寸六分、横一寸九分)

東京益田孝 君藏

不空絹索觀世音のことは、圖に第四冊に解説したり但し此畫像は胎藏界の不空絹索にして經に其身白肉色にして四臂あり右第一手に念珠を持ち第二手に單持瓶を執り右第一手に蓮華を持ち第二手に絹索を持ち鹿皮を以て袈裟と爲し三面あり面上に三目ありと云へるに略合し但だ右第一手に念珠を持せずして空頭指火中指の二指相捻るの姿あるを見るも是れ別に典據のあるありて描けるものならんかまた左右の脇侍は一は執金剛神にして他は悉く金剛力士の一體ならん

不空絹索像の現今に傳はるもの多くは乾漆製又は木彫にして畫像に至りては極めて鮮し況んや絃に出すものゝ如き優秀卓絶なるものに於てをや其筆致の醇雅精妙にして遒勁快暢なるよく菩薩の菩薩たる慈悲無量の德相を表現し且つ其面觀手足等に於ける肉色の配合殊に妙を極め運筆に於ける切金の使用法の頗る巧なると共に眞に驚嘆す可し筆者は巨勢金剛寛平頃即ち西暦第九世紀終の人なりとの説あるも固より詳ならず蓋し此種の古畫に對して其筆者もしくは流派を斷定するは識者の敢てせざる所此等の推斷は須らく幾多の精査考査の結果に待たざる可からず故に今は單に其技巧と表顯とにより之を鑒別して今より凡九百年前即ち藤原時代初期頃の名字が其精英を單め盡して描畫せるものならんと云ふに止む可し

AVALOKITEŚVARA AMOGHAPĀŚA (FUKŪKENSĀKU KWANNON).

(Kakemono, slightly coloured; 3 feet 5 1/4 inches by 2 feet 10 1/2 inches.)

ARTIST UNKNOWN.

OWNED BY Mr. TAKASHI MASUDA, TOKYO.

(COLLOTYPE.)

As to this Avalokiteśvara Amoghapāśa, we give a minute description in the fourth volume of this series. In one of the Buddhist sūtras there is a passage about him which reads as follows: "His body is of a white flesh colour and he has four arms. In the first of the right hands he has a rosary; in the second he holds a small jar; in the first of the left hands he has a lotus-flower, and in the second, a rope. His sacerdotal scarf is made of deer-skin. He has three faces and in each of them, three eyes." This portrait corresponds closely with this description; the only essential difference being that it shows the rosary as being held by the thumb and second finger, not of a right-hand, but of a left: probably the artist who painted the *kakemono* had some reason for this variation. There are two figures attending: one of them is Vajrapāni and the other may perhaps be one of the Heavenly gods.

Most of the images of Amoghapāśa that have been handed down to the present time, are made of papier maché lacquered, or they are wood-carvings: we rarely see a painting, either on paper or silk. How much rarer, therefore, is such an exceptionally excellent work as this! The brushwork is remarkably fine and lofty: it is likewise bold and cheerful, and displays the virtuous appearance of the Avalokiteśvara's limitless charity: a characteristic which is the very nature of this Bodhi-sattva. The colour of the flesh of his face, hands, and feet, displays especial skill, and the beautifully skilful mode of using gold for the delicate lines on the petals of the lotus is really worthy of the highest praise. The artist is said to be Kanaoka Kosō, a man who lived about the time of Kwampeï (towards the end of the 9th century), but this is, of course, uncertain; and we, who have some knowledge of art works, do not wish to decide positively, nor do we care to express a definite opinion as to what school the artist belonged. We can do this only after much investigation; therefore, for the present, we are content simply to study the skill displayed. We decline to discuss the matter seriously, but from what we can understand by a careful inspection of this picture, we reach the conclusion that it was executed with laborious care by an exceptionally clever artist who lived about nine hundred years ago, that is, at the beginning of the Fujiwara régime.

外野既に降るは其詠苑を以て爲す一節也と云ふは、
を寒風と云ふは、又、今も只其下、清唱と、蘇軾、

[illegible]

是れが第一、跡金酒類の丁助が悉く、常陸武士の一體たる
 星の腹に典藏のあつて丁助のいふこと、味を味はさるゝ

[illegible]

東京益田孝書選

八、二只四六食，附二古六食。

不空樂器通音著論對賺本音也

AVAILOKITESVARA AMOGHAPÂSA (UKÛKESAKU KWANNON).

OWNED BY MR. TAKASHI MASUDA TOKYO

COLLIER, E.





螺鈿蒔繪韓櫃 作者不詳

(高九寸七分、蓋體一尺二分、横一尺三寸三分)

紀伊國高野山眞言宗大本山金剛峯寺藏

世の髹漆蒔繪を稱するもの必ず先づ指を金剛峯寺の韓櫃に倣せざるはなし是れ蓋し其年代の上に於ても猶また製作の點に就ても實に希世の逸品にして前に藝術上の最好標範なればなり茲に掲ぐるものは即ち其全體及び懸子なるが今其製作の梗概を敘せんに櫃の外部は研出し蒔繪にして鏤粉の一種を撒き螺鈿を用ゐて水草及び小禽の圖を作り懸子の四邊また同製にして其平面の部分には螺鈿を用ゐて花紋を作り且つ鍍金の浮線絨紋を嵌めし蓋口は銅にして金具は總て鍍金に唐花を彫出せり其圖様の頗る高雅にして結構の優逸なる抹漆の幽美にして蒔繪の精巧なる人工の妙殆んど盡きたりと云ふ可しこの韓櫃は弘法大師寶龜五年一承和二年即ち西暦七七四年一八三五年が入唐の際青龍寺の惠果阿闍梨に得て將來したりとの傳説あれども固より信を措き難し今其圖樣趣致の高雅優美なるに徴しまた其製作の精緻纖巧なるに稽ふるに蓋し藤原末期西暦第十二世紀頃の物と鑑定するの事ろ妥當なるを覺ゆ覽者もし仔細に挿畫に就きて其趣致製作を研究せば必ずや吾人が此説を爲すの偶然にあらずるを知る可し

KARAHITSU.

(Gold and silver lacquer, unlaid with metal and mother-of-pearl; height 11⁷/₈ inches, length 1 foot 5¹/₈ inches, width 1 foot 1¹/₈ inch.)

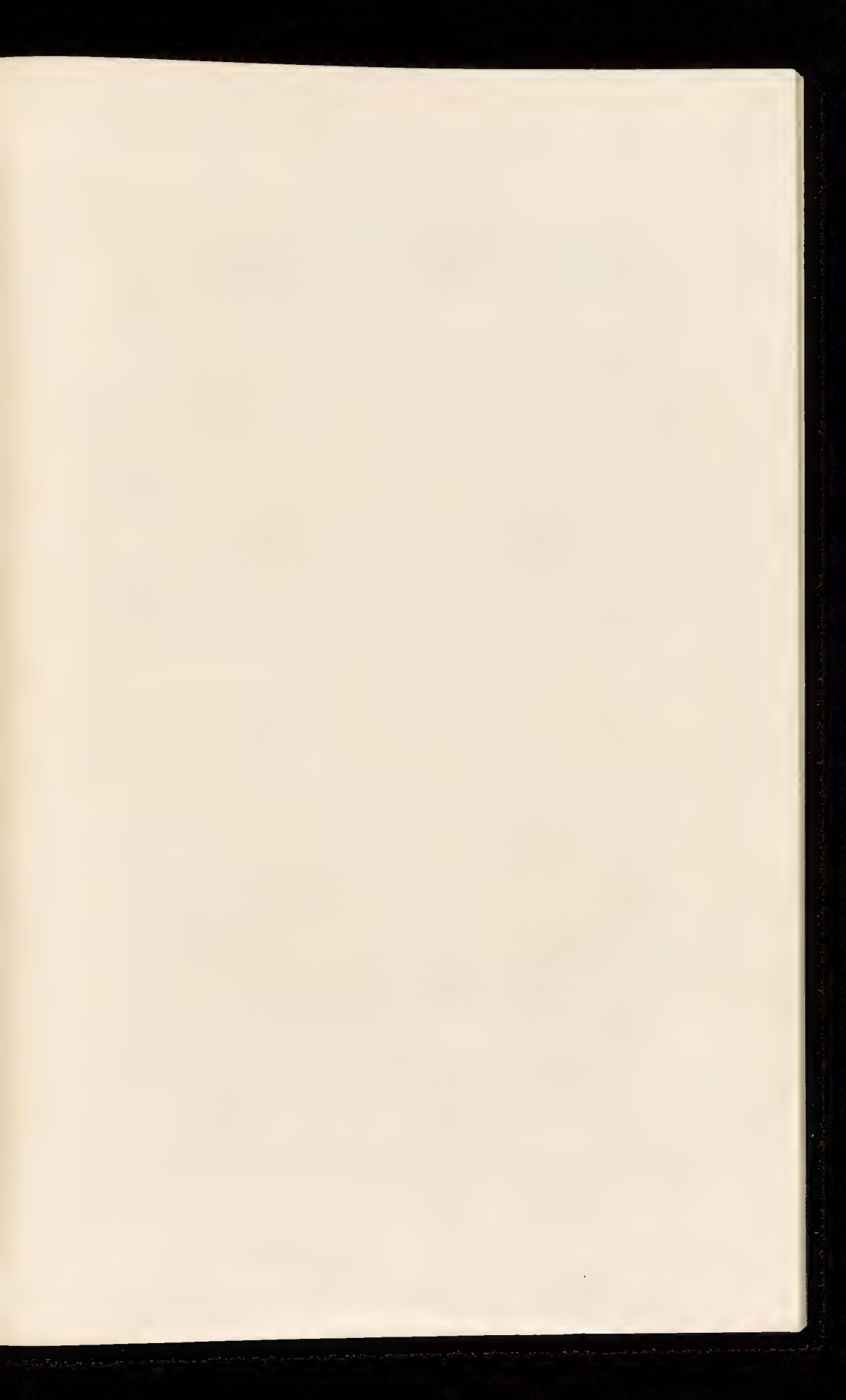
MAKER UNKNOWN.

OWNED BY KÔNGÔBUJI, MOUNT KÔYA, KII PROVINCE.

(COLLOTYPE.)

Whenever people speak of *makiye* (gold and silver lacquer), they certainly count this box as the first example: this without exception. It is because the time when it was made is conspicuous for the inimitable skill of the workers in lacquer. Hence the box is a very rare, most precious object, and truly it is the best specimen of that old art. The pictures given here, show the whole body and the tray, and we now purpose telling something about them. The outside is treated with that special kind of lacquer known as *togi-dashi makiye* ("that is to say, the pictorial design is brought out by repeated processes of rubbing, so that all outlines disappear, and the decoration seems to float in a field of semi-translucent lacquer." Brinkley) Over this a kind of gold dust (in this case made finer than ordinary dust by using a file to cut the rubbed leaf) is scattered and then water-grasses and small birds are inlaid with mother-of-pearl. The whole of the tray is treated in the same general way, but the inside, level surface thereof is decorated with embossed flowers in mother-of-pearl and with ornamental medallions of metal, plated with gold, let into the body. The edge of the tray's rim is overlaid with copper plate. All the rest of the metal work is plated with gold, and on the various surfaces ornamental designs of vines are engraved. The design is supremely elegant and the arrangement of every detail exceedingly chaste. This box is said to have been obtained by Kôbô Daishi (who lived from the 5th year of Hôki till the 2nd year of Shôwa: that is from 774 to 835) from the priest Hui-kuo of Ching-lung-ssu, China, and brought by him to Japan, but we have some difficulty in believing this. After carefully examining the box and arriving at a just appreciation of its inherent elegance and lofty design, the supreme beauty of this precious object leads us to the conclusion that it was probably produced towards the end of the Fujiwara régime, that is, in Western style, the 12th century. This conclusion seems to us to be distinctly harmonious with the whole character of the box. If our reader will carefully study this attractive masterpiece of the lacquerers art, with the assistance of these pictures, he will, we think, readily understand the reasons which impel us to our conclusion, and will agree that this opinion is not a superficial one.





山水圖(絹本淡彩) 支那宋朝馬遠筆

(竪三尺六寸七分、横一尺八寸三分)

男爵岩崎彌之助君藏

馬遠は既に第八冊にも述べたるが如く支那宋朝の
人にして光宗寧宗の朝西暦一一九〇年―一二二四
年畫院待詔となり山水人物花鳥共に其妙を極めて
院中獨歩と稱せられし名家なり本邦に傳はる支那
畫中彼れの作と稱せらるゝもの渺からざれども多
くは拙劣なる偽作にして信するに足らず然るに茲
に掲ぐる一幅は馬遠の真蹟として疑ふ可からざる
こと天下鑑賞家の一般に承認する所也その尖筆
我として九宵を摩し樹林蒼鬱として江堤を蔽ひ或
は飄々たる山間或は片々たる小舟何れも能く布局
の妙を盡し蕭索たる山中の景致おのづから縝上に
溢るゝものあり馬遠の如き命世の大家にあらずん
ば誰れか這般の名作を出すを得んや

LANDSCAPE.

(Kakemono, slightly coloured; 3 feet 7 inches by 1 foot 8½ inches.)

BY MA YUAN (CHINESE).

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

Ma Yuan was, as has already been mentioned in this series, a member of the Bureau of Painting during the reign of two Emperors, Kuang-tsung and Ning-tsung (1190-1224), and is said to have been excelled in his Art by none in the bureau; his special *forte* being his exceptional skill in depicting landscapes, human figures, and flowers and birds.

Although there are extant in Japan, not a few paintings which are alleged to have been executed by Ma Yuan, most of them are too awkward in treatment to entitle them to be classed with his works; while the picture here given is of sufficient merit to justify our assumption of its genuineness and our appreciation of its beauty. Glance for a moment at this picture! How adroitly is the arrangement of the mountains, trees, pavilions, small boat, etc., portrayed upon the canvas, and how simple, yet how highly tasteful, is the whole scheme! We cannot find such a precious landscape except among those by Ma Yuan and Hsia Kuei.





山水圖(絹本墨畫) 支那宋朝夏珪筆

(全七寸六分、横一尺一寸四分)

男爵岩崎彌之助君藏

近代の支那は墨林畫苑漸く荒廢し名匠殆んど跡を絶ちたりと雖も溯りて往時を觀るに濟々たる天才畫の如く霞の如く、何れも自家の特技を揮ひて一代の盛を誇らざるはなし殊に唐宋に在りては君臣俱に心を藝術に専らにし畫院を開いて名工良士を延攬したりしかば命世の大家多く院中に由て恩賜の金帶に無上の光榮を荷へる者亦夥からず就中宋の馬遠夏珪の如きは南宋の稱首と仰がれ美名を院中に擅にしたり夏珪字は禹玉饒塘浙江省杭州路の人なり寧宗の朝西曆一九五年一二二四年肅院待詔と爲り金帶を賜はる人物畫を善くしまた雪景は范寬宋朝山水畫の大家を學びて渲染一種の妙を具ふ而して山水に至りては李唐宋朝山水人物及び牛畫の名匠より以後其右に出づる者なしと稱せらる茲に出す圖は即ち夏珪の筆として傳へらるゝものゝ中最も上乘なるものなり看來れば四五の遠山淡々として相連り數株の近樹鬱々として相茂り魚舫江頭に泊し漁子危橋を過ぐるの狀景寫し來て布局簡潔筆致蒼老濃淡醒醒自然に出て至妙言ふ可からず我國足利時代西曆第十四世紀より第十六世紀に至るの山水畫家は皆範を此等の名品に取りたるものにして其本邦美術史上に動かざる影響を與へたるを知る可きなり

LANDSCAPE.

(Kakemono, monochrome sketch; 7½ inches by 1 foot 1½ inches.)

BY HSIA KUEI (CHINESE).

OWNED BY BARON YANOSUKE IWASAKI, TOKYO.

(COLLOTYPE)

In modern times, the pictorial art of China has entirely declined and no eminent artist has appeared in that world for some hundreds of years. Yet when we read the history of the Fine Arts in ancient China, we naturally discover that there were a great many famous and clever artists who respectively created their own schools and who richly deserved the lofty admiration which their works received from their compatriots. This was especially the case during the Tang (618-923) and the Sung (960-1126) dynasties, because from Emperor down to the upper classes of the people, all indulged themselves in artistic matters, and the Bureau of Painting, wherein eminent artists were engaged, was established. Accordingly, all of the great artists were members of the Bureau, and some of them even received the honour of having golden belts conferred upon them by the reigning Emperor as a special mark of appreciation: among these last Ma Yuan and Hsia Kuei, our artist, were particularly respected by all people of their times as most skilful artists.

Hsia Kuei, a native of Chien-tang (in Che-chiang), was otherwise known as U-yok. He was appointed a member of the Bureau of Painting by Emperor Ning-tsung (1195-1224) who also bestowed upon him the golden belt. Hsia Kuei was very happy in his representations of human figures, but he was especially unsurpassed in his landscape sketches. He is said to have studied closely the method of treating snow-scenes which had been introduced by Fan Kuan, and the landscapes by Li Tang (both of whom were great artists who lived during the time of the Sung dynasty). The picture here reproduced is one of the best relics left by Hsia Kuei: there are to be seen, several mountains in the far distance and a grove of trees in the foreground; these and all the other elements of the scene are very harmoniously arranged upon the canvas. The simplicity of portrayal, the skilfulness of treatment, and the effective blending of black and white, being all excellent, the total result is so uncommonly tasteful that no artist of ability inferior to that of Hsia Kuei could have produced it.

Most landscape painters of the Ashikaga period (14th to 16th centuries) must have respected this picture as their ideal model.

(3) 市六會辦一具一市國委

LANDSCAPE

COLLOTYPE
OWNED BY BARON YANOSUKE IWASAKI, TOKYO.
BY HISA KURI (HINAKU)
Kalamazoo, Michigan; 75 copies by 1 inch 1



山水圖雙幅絹本淡彩 支那宋朝馬麟筆

(各幅三尺五寸九分、横一尺六寸九分)

男爵岩崎彌之助君藏

馬麟の傳は其遺作普賢菩薩圖と共に本書第七冊に掲載せり、茲に出す所の雙幅また彼れの傑作なり眞に北宗山水畫の一好標本にして南宋院畫の本色を見るには寧ろ先の普賢圖に勝れり由來馬家一流の骨法は他の院內諸家の山水と共に明清の際南宋畫家の爲めに粗糲と評せられたる所以のもの却て其眞價の存する所にして之を此畫の巖石樹木亭臺人物等に於ける遒勁なる筆致に見るも其毫端描彼の勢宛も乾坤を貫かんとする概ありと謂ふ可し高士悠然として山を望み、顧客端然として流に對するところ其高遠なる情趣おのづから觀者の懷を高らしむ麟や斯くの如き畫技を以てして而も尙其父遠に及ばざりしと傳へらる以て寧宗の畫院が如何に旺盛なりしかを想察するに餘りある可し

SUMMER AND WINTER LANDSCAPES.

(A pair of Kakemono, slightly coloured; each, 3 feet 5 1/2 inches by 1 foot 8 1/2 inches.)

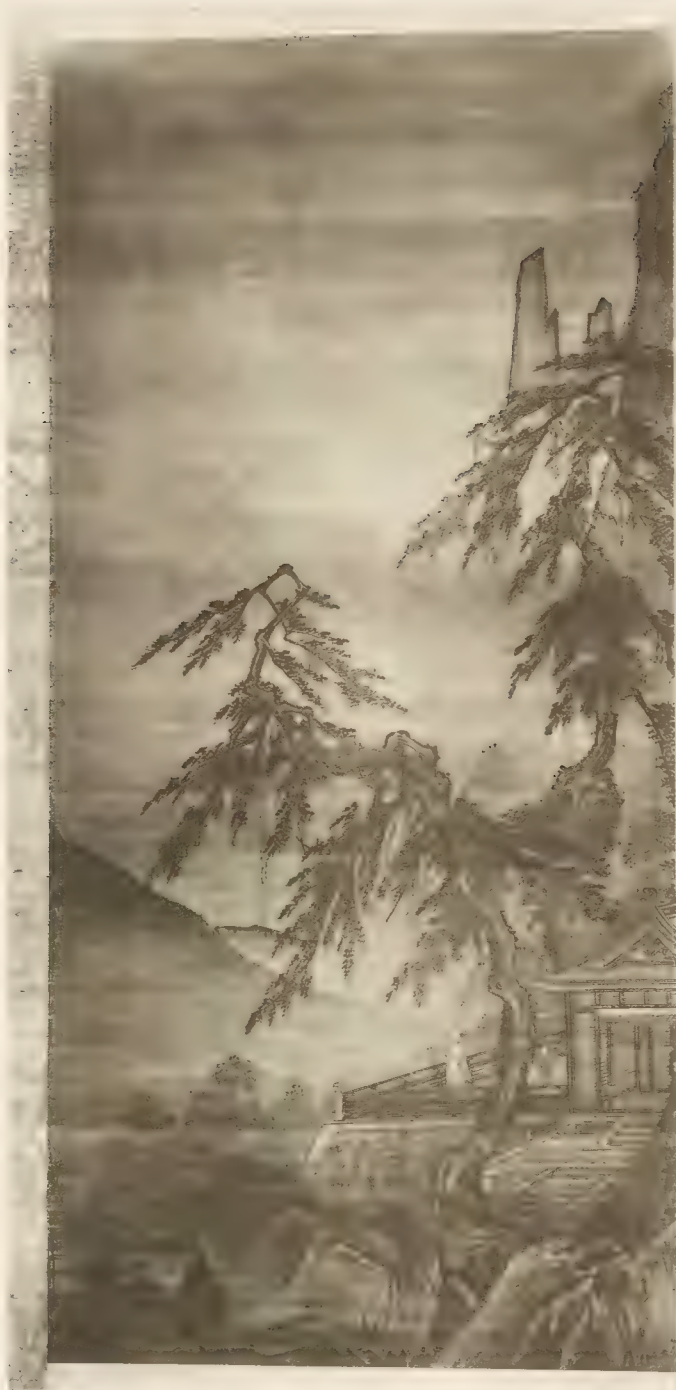
BY MA LIN (CHINESE).

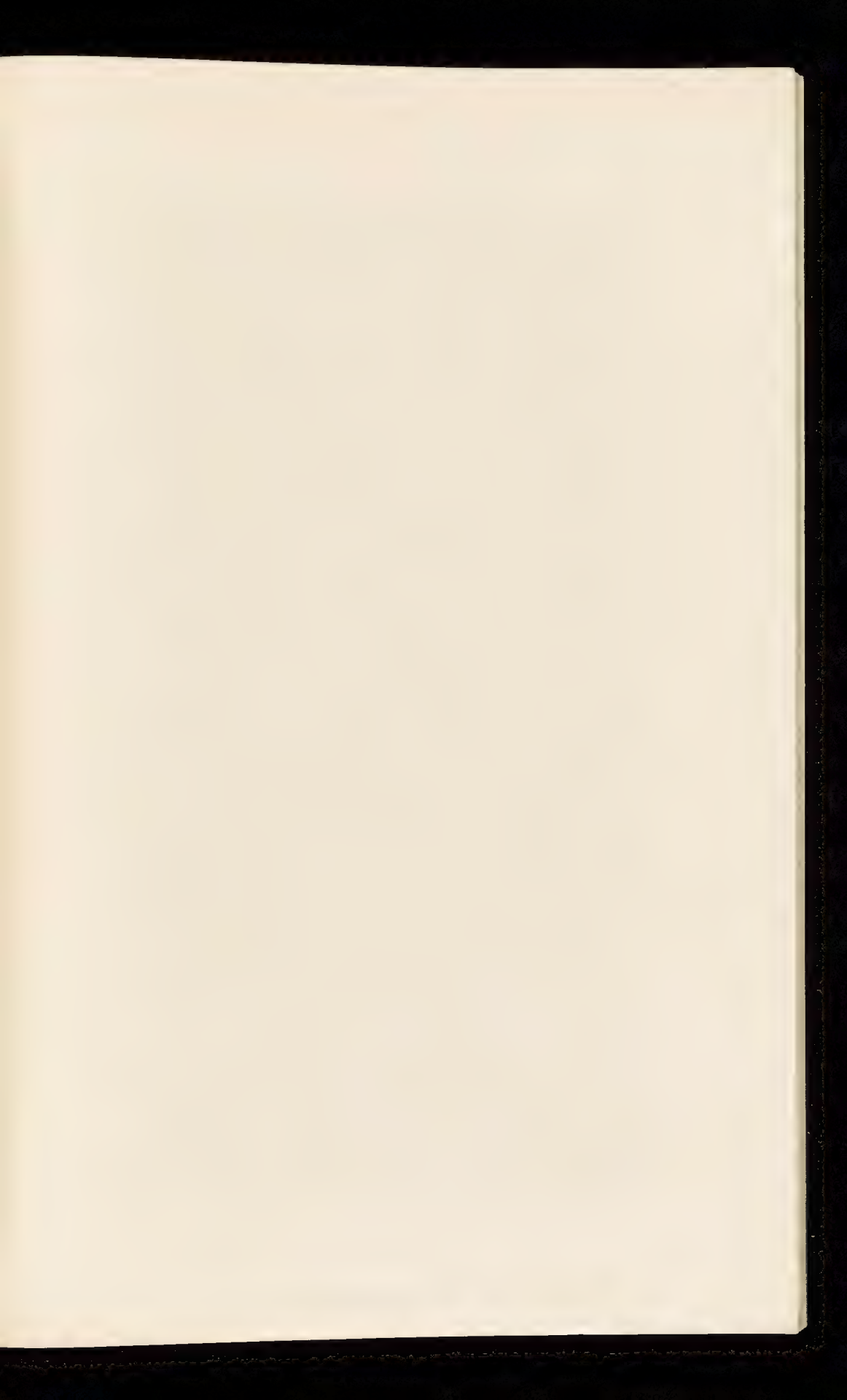
OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPES.)

The life of Ma Lin, together with another picture alleged to be by him, (Samantabhadra Bodhisattva), is given in the VIIth. volume of this series. The set reproduced here are likewise to be classed among his masterpieces

The technique of the school of Ma Lin and his followers, as well as the landscapes by other artists of the same academy, was criticised as being crude and rough, by certain painters of the Southern school during the Ming and the Ching dynasties; but this in no way detracts from its true merit. The brushwork displayed in executing the towers and pavilions, the trees and rocks, and the figures, shows such force as would penetrate even heaven and earth. The noble effect exhibited by the firm and correct posture of men of refinement, as they are looking at a mountain and a river respectively, would naturally elevate the mind of the beholder. It is said, however, that a man of Ma Lin's ability only could not equal the achievements of his father, Ma Yuan: therefore we may conclude that the Fine Art Academy of Southern Sung (1127-1259) was exceedingly active and capable in those times









林中群猿圖(紙本墨畫) 支那宋朝牧谿筆

(全八寸、横四尺)

伯爵酒井忠興君藏

牧谿の傳は藝に本書第一冊に載せたるを以て就て
看る可し、こゝに出す圖は保存頗る宜しかりしもの
の如く紙面毀損少く墨痕濃鮮明にして輕妙健拔な
る筆致を観る可き好箇の遺品なり斯くの如き健筆
は即ち溫雅を主とする尚南貶北の批評眼に依りて、
其粗獷を刺られたる所以にして圖中の草叢の如き
殊に其然るを見る而して能く十餘の獼猴悠遊自適
の狀を發揮して餘蘊なきのみならず樹幹石皴等の
如き勿々揮灑し去て、おのづから一種の妙趣を存す
るところ技巧の極めて凡ならざるものあり蓋し此
圖の如き獼猴群棲遊戲の圖は牧谿一代の畫中最も
神會意得の作なるを知る可きなり

MONKEYS IN THE WOODS.

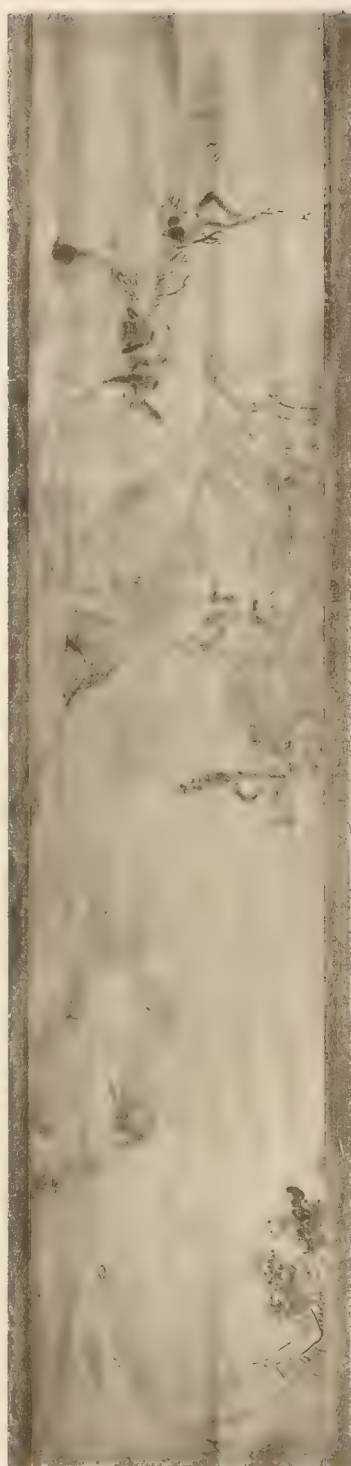
(Kakemono, in monochrome; 8 inches by 4 feet.)

BY MU-CHI (CHINESE).

OWNED BY COUNT TADAOKI SAKAI, TOKYO.

(COLLOTYPE.)

Mu-chi's life is given in volume I. of this series, and we beg to refer the reader to that volume. This picture seems to have been carefully preserved and is so spotless that the thick strokes are yet clear, while the light brushwork and strong treatment can be fully appreciated: it is, indeed, a precious relic. Such vigorous technique as Mu-chi displayed, was severely criticised as being very rough when judged by the standard of those who valued a polished style, whether they were of the pro-Southern school or anti-Northern. Indeed, a bush in this picture betrays these characteristics to a remarkable degree; but the tree-trunks and the crevices in the rocks, although apparently done in a careless manner, are really so true to nature, that his ability stands forth so unrivalled in producing such an effect. Mu-chi had a great liking for drawing monkeys, and this representation depicts a number of them as they are playing together, in such a realistic manner as to defy verbal description.





花鳥圖(絹本着色) 支那元朝王若水筆

(金五尺六寸九分、横三尺四寸)

京都臨濟宗大本山相國寺藏

王淵字は若水澄軒と號す、支那元朝西曆一二八〇年——三六七七年の人なり、幼にして丹青の技を習ひ、趙文敏に就て教を受けたるが長じて諸家の門に遊び山水は郭熙を師とし、花鳥は黃筌を師とし、人物は唐人を範とし、皆其精妙を究む、就中最も花鳥竹石を畫くに長じ、當代の名匠と稱せらる、茲に掲ぐる花鳥圖の如き、則ち彼の靈腕を揮ひたるものにして、百花の咲乱する、禽鳥の飛翔する、曲さに狀を盡し、恰かも實物に接するの感を催さしむ、古人嘗て若水の畫を評して曰く、天機溢發、古に背て古に泥まずと、今この花鳥圖を見れば、古人の説決して吾を欺かざるを知る、蓋し王若水は花卉翎毛を畫く爲めに一生の心血を傾注したれば、這般傑作の現出するも亦偶然にあらざる可し

FLOWERS AND BIRDS.

(Kakemono, coloured; 5 feet 7 inches by 3 feet $\frac{1}{2}$ inch.)

BY WAN JO-SHUI (CHINESE).

OWNED BY THE TEMPLE, SHÔKOKUJI, KYÔTO.

(WOOD-CUT.)

Wan Jo-shui, an artist of the time of the Yuan dynasty of China (1280-1367), was likewise known as Yuan, and had, besides, a pseudonym, Tan-hsuan. From his boyhood until he had reached man's estate he studied the technique of his art with Wen-min Chao, and later in his life he acquired, respectively, Hsi Kuo's method of painting landscapes and Chien Huang's treatment of flowers and birds; while he followed the general style of the Tang artists in depicting human figures. Thus he became especially expert in depicting flowers and birds, and bamboos and rocks, and with these subjects he distinguished himself above his contemporaries.

The picture here reproduced are by our artist, Wan Jo-shui. It is very skillfully executed, so that all the details of the blooming flowers and of the flying birds are quite distinctly displayed on the canvas.

A connoisseur of the olden times once criticized Wan Jo-shui's pictures, saying that his conspicuous ability flows over his canvas and while his brush-work resembles, in character, that of some of the old masters, he does not servilely imitate any of them. We think this criticism may most properly be applied to the present pictures: it is not by chance that he produced such striking one as this, when we remember that he spent his whole energy in limning flowers and birds.

[illegible]

蘇軾圖經本善也 支那八陣王各水筆

Vakken, coloured, 7 feet 7 inches by 3 feet 6 inches.

BY WANG JO-SHI (CHINESE)

OWNED BY THE TEMPLE, SHOKOKU, KYOTO.

(WOOD-CUT)

[illegible]



觀自在菩薩畫像(絹本墨畫)

傳支那元朝阿加々筆

(竪五月六分横二尺九寸五分)

伯爵酒井忠興君藏

華嚴經の所説によれば昔者善財童子一切智を成就せんが爲めに文殊室利菩薩の勸めに依り次第に善知識を歴訪して法要を參問するに方り第二十六卷の轉惡賊羅居士の教を受けて觀自在菩薩に補怛洛迦山に謁す海島の西面崑崙谷の中泉流螢映し樹林蒼鬱たる閑柔輦なる香草地に布ける處菩薩金剛寶石の上に結跏趺坐し善財童子に教ふるに更に轉じて正趣菩薩に參す可きことを以てせりと云ふ此圖は即ち此經説を書けるものなり筆者は傳へて阿加々と云ふ阿加々は支那の畫史に其傳を逸して僅に我が君臺觀左右帳記に其女子にして觀音を書けることを載せたるのみ、支那畫の崇重最も甚しかりし東山時代(西曆第十五世紀後半)と雖も斯かる閨秀畫家の所作の船載せられたるもの許多なりしとも想はれざれば相阿彌の君臺觀に記せしも恐らくは此圖に外ならざりしならんか其畫風を見るに正に是れ元代の一名蹟なり南宋の院體漸く變じて將に明初の浙派と爲らんとする過渡の風格は分明に之を其樹石の筆致に認む可く大士の相貌と其衣褶の巧曲に至りては唐宋の古意尙存して而も明畫體格の先蹤を啓けるものなり

BODDHI-SATTVA AVALOKITĒSVARA.

(Kakemono, monochrome sketch; 5 feet by 2 feet 9½ inches.)

SAID TO BE BY O-KIA-KIA (CHINESE).

OWNED BY COUNT TADAOKI SAKAI, TOKYO.

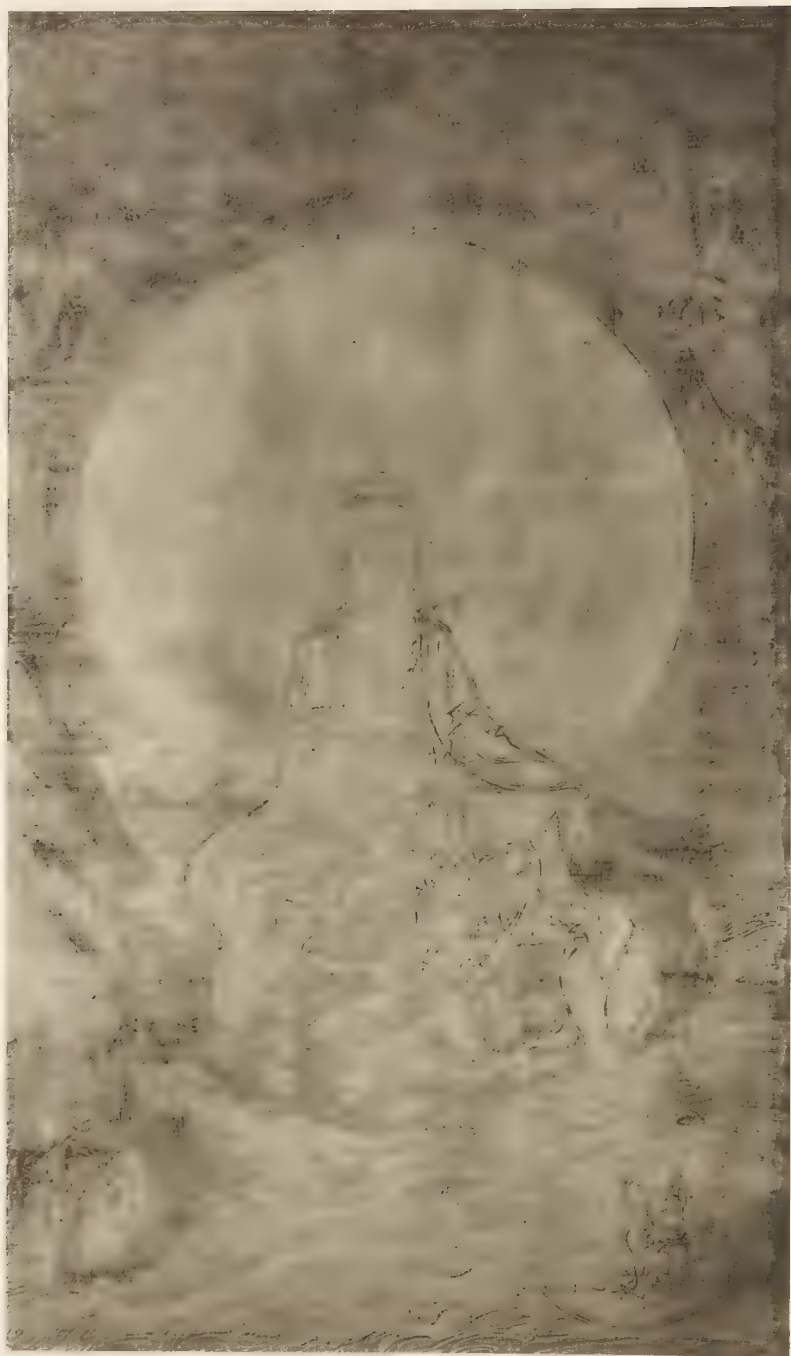
(COLLOTYPE.)

According to a Buddhist canonical book, entitled Avatamsaka sūtra, Kumāra, in order to perfect his already comprehensive knowledge, visited great sages, one after another, at the persuasion of Mañjuśrī, and inquired of them concerning important points of Buddhist doctrine. Once, during this period, while he was receiving instruction from Upaśāka Vesṭhita, the twenty-sixth of those whom he visited, he was permitted to meet Bodhi-sattva Avalokitēsvara on the mountain, Potalakagiri. Among rocky valleys in the western part of a lonely isle, where clear streams flow and shine amidst luxuriant foliage and soft, fragrant grasses, Avalokitēsvara, sitting solemnly and penitently on a diamond stone, instructed Kumāra to go to Ching-tsu for further instruction. This story is narrated in Buddhist books, and the picture reproduced here is an illustration of that tradition.

The artist is said to be O-kia-kia. Her name does not appear in any history of Chinese artists, and the only reference to her we have is found in a book, published in this country, entitled Kuntaihan Sayū Chōki. She was a woman who was skilful in depicting Avalokitēsvara. Even in the Higashiyama period (Western calendar, the latter part of the 15th century), when Chinese pictures were highly prized in Japan, not many works by female artists were, we believe, brought over to this country, and therefore, quite probably, it is this woman to whom Sōami referred in his Kuntaihan. The style shows that the work is one of the rarest of the Yuan dynasty of China, (Western calendar, 1280-1367).

[illegible]

OWNED BY JOHN TAPSCOTT BAKER, TOKYO.
GIVEN TO ME BY OKAWAKI (CHIRAKI)
My specimen was taken at 4 feet in a tree 10 1/2 inches
RODENT-SATIVA VALAOKITISVARA.



山水圖(絹本墨畫) 支那元朝(孟玉潤筆)

(巻・尺三寸六分・横・尺)

伯耆徳川達道君藏

孟珍字は玉潤又の字を季生と云ひ天澤と號す支那元朝の人なり花卉翎毛を寫すに工にして當世の珍と稱せらるまた尤も青緑の山水畫に長せりと云ふ由來孟玉潤の道蹟の本邦に傳はるもの極めて稀なるが茲に出すものは彼れの眞筆たること毫も疑なきものなり固より一小幀に過ぎざれども全局の布置極めて秀妙にして遠近濃淡おの／＼宜きに適し落筆また勁健にして岩石樹木に於ける描法頗る圓熟の域に達し瀟灑の情趣最も拘す可きものあるを覺う蓋し元朝西曆一三八〇年—一三六七年に於ける山水畫の上乗なるものなる可し

LANDSCAPE.

(Kakemono, in monochrome; 1 foot 4 1/2 inches by 13 1/2 inches.)

BY MENG YU-CH'EN (CHINESE)

OWNED BY COUNT SATOMICHI TOKUGAWA, TOKYO.

(COLLOTYPE.)

Meng Yu-ch'ien had Chen as his ordinary name; Chi-sheng being another of his pseudonyms, and he likewise used Tien-tse as his pen-name. He was a man of the Yuan dynasty of China, who was very proficient in depicting flowers and grasses, fur and feathers, and his work is held to be precious. He is said also to have been expert in depicting blue and green landscapes. His canvases are rarely found in Japan, but the present picture is undoubtedly one of his productions. It is, indeed, a very charming conception, and the general arrangement is so exquisite that the relative distance of the details and the light and heavy inking, are all executed with rare propriety. The brushwork is so forceful that rocks and trees are perfectly pictured; and the whole effect is therefore most worthy of our appreciative admiration. We ought to look upon this as one of the finest landscapes that were produced during the time of the Yuan dynasty (Western calendar, 1280 to 1367.)

北溪集卷之四





羅漢圖(絹本着色) 支那蔡山筆

(全三尺七寸五分、横一尺七寸八分)

横濱原富太郎君藏

羅漢の事は本書第一冊に於て既に之を説明せり其圖像の支那に行はれたるは唐の姜三藏の法住記を譯出したるより後のことなるべし、唐末神月大師貞休唐太和六年(一後梁乾化二年即ち西曆八三二年)一二年迄を畫き五代後唐西曆九二三年—九三五年の頃僧智照洛陽の中澗洛陽に其像を造り僧智江亦宋州の廣壽院に之を塑像して成く續彩を加へ克く聖像に肖せしめたりと傳ふるもの蓋し十六羅漢圖像史の曙光なる可し想ふに六朝の際印度の沙門來化する者頗る多く又隋唐の間西域の畫人尉遲跋質那尉遲乙僧等來りて其畫法を傳へてより梵造漸く精しきことを得て以て丹青に上り蔡に羅漢は優客の一定せる佛菩薩と異なりて畫人の意匠を馳するに宜しく人物畫の絶好題目たるを以て爾來羅漢の興隆に伴ひ盛んに宋元以來製作せられ従ひて之が妙手を輩出せり本邦傳ふる所實休李龍眠以下張惠義陸信忠及び顏蘇山等の羅漢妙からず茲に載するものは即ち蔡山の筆なり然れども蔡山は思恭信忠二家と同じく支那の畫傳に著れずして却て遺作を本邦に傳へ僅に相阿彌の君等觀左右模記に依りて其元人にして羅漢を善くせしことを知るのみ此圖右方下部に奉三寶弟子左兵衛督源直義捨入の記銘あるを以て其鎌倉時代末期乃至建武中興前後西曆第十三世紀前半に我が國に舶載せられ一たび足利直義の手に入りて某寺に寄附せられたるものなるを知る可し羅漢の圖像は元來密教諸尊の如き儀軌あるに非ず像容持物配景等自由に變化せらるゝが故に此圖の何羅漢なるやは之を知る能はずと雖も其相貌持物によりて察するに實度羅漢羅漢閑者ならんか其面貌手相等極めて佛像にして想像の靈化を受けたる羅漢の神彩畫面に横溢し衣褶の描法は勁健の想像餘りありて而も委曲の巧を極め全體の布局將た頗る簡淨なり之を龍眼等の諸作に比するに其時代の下れるに反して頗る高古の趣を具へ寧ろ貫休の圖に似て而も貫休の古拙と奇癖とを去りたる靜麗の佳作たり蓋し貫休の蹟を撫して行けるに宋元筆墨の精華を以てしたるものならん蔡山の續畫史上に於ける價值は此一遺品を以てするも龍眠に劣らざるを見る可きなり

ARHAT (RAKAN).

(Kakemono, colored; 3 feet 8 $\frac{1}{2}$ inches by 1 foot 9 $\frac{1}{2}$ inches.)

BY CHI SHAN (CHINESE).

OWNED BY MR. TOMITARÔ HARA, YOKOHAMA.

(COLLOTYPE.)

We gave an account of Arhats in Volume I. of this series. Their popularity as subjects of pictures and for reproduction as images, probably arose after Hsuan-chuang San-tsang of the Tang dynasty, China, had translated and published Fa-chu-chi, one of the sūtras Chan-yueh Ta-shih, of the latter part of the Tang dynasty (6th year of Tai-hai of Tang, to the 2nd year of Chien-hua, Later Liang, that is, Western calendar, 832 to 912) portrayed the Arhats. About the latter part of the Later Tang dynasty and during the Five Dynasties, a priest, named Chih hui carved their images. Another priest, Chih chung by name, made a copy of these images, and executed his work with so much more skill than his model showed, that its beauty bore a distinctly closer resemblance to the Arhats, as they are described in the canon. These narratives probably establish the dawn of the history of the Sixteen Arhats, as they figure in art. After that time, as the Zen sect became prosperous, the Arhats were many times depicted in the Sung and the Yuan dynasties, which fact led to the evolution of a number of able artists. There are Kakemono extant in Japan, which were brought home from China, produced by Hsuan-chuang, Li Lung-mien, Chang Ssu-kung, Liu Hsin-chung, Yen Hui, Chi-shan, and others, which are often discovered. The present picture is one of such, by Chi-shan himself. Chi-shan is not mentioned in the native book, Lives of Chinese Artists, but, strange to say, his works have been preserved in this country. His identity is established solely by reference to Sôami's Kuntaihan Sayûchôki; and from that book alone have we come to know that he was a man of the Yuan dynasty. China, who was proficient in representing the Arhats

There is a legend in the lower right-hand corner of this picture, which reads: "Minamoto Tadayoshi, Sahyôyé-no-Kami, a disciple of the Three Treasures: Buddha, Doctrine, and Prelacy." From this we are justified in inferring that the picture was brought over to this country between the Kamakura period and the time of the revolution of Kemmu (Western calendar, the first half of the 13th century), after which it came into the hands of Tadayoshi Ashikaga, who subsequently presented it to a certain Buddhist temple.

Pictures of Arhats are not restricted by any canons of art to individual characteristics, like those of the Saints of the Shingon sect, and consequently, since Arhats' postures, their belongings, and their accessories may be depicted with great freedom and variety, according to the conception and fancy of the artist, we cannot arrive at any definite conclusion as to which particular Arhat this is; yet we presume it may be Pipôla Bhāradvāja.

The countenance and the action of the hands are exceedingly powerful, and the divine brilliancy of the Arhat is ennobled by an inspired imagination which prevails throughout the whole canvas. The folds of the robes are more than strongly represented, yet are depicted with remarkable exactness of detail. The whole arrangement is forceful in its plainness and simplicity. When compared with the works of Lung-mien and his contemporaries, the picture bears every mark of a noble antiquity, notwithstanding its later production. It is a work of refinement and purity which, although somewhat like a production of Hsuan-chuang is yet free from the old-fashioned and quaint roughness of the latter artist. We are inclined to think that the artist, referring to Hsuan-chuang's work on the one hand, grasped the very essence of the artists of the Sung and the Yuan dynasties on the other. Chi-shan's reputation in artistic history, would be higher than Lung-mien's even if he had left us but this one picture alone.

OWNED BY MS. T.M.T. ARS. H.A.B. YONOHAMA





聖觀自在菩薩木像 法印定慶作

(身長五尺九寸二毫)

京都天台宗鞍馬寺藏

聖觀音の事は、既に本書第一冊教王護國寺六觀世音菩薩像の説明に記載したるを以て再び贅せず此に出す所の二圖は、洛北の名刹鞍馬寺に安置せらるゝものにして、一は其正面を示し、他は其側面を寫せる木彫に彩色を施したる立像にして、玉眼を用ゐたるが其左足に、嘉祿二年二月造之大佛師肥後別當定慶の文を刻して花押を署し、右足には、奉鞍馬寺護之安貞三年三月三日と墨書し、又蓮座の裏面には、文化十四年七月四日修補開光供養福生秀圓佛工友藏と記せり、されば此像は嘉祿二年西暦一一二六年に定慶之を造り、三年の後鞍馬寺に納めたるものなること分明にして毫末の疑なきものなり。

大佛師定慶は、本朝大佛師正統系統に七條佛所の第八代に列せられたる名工にして、我が國造佛の中興と稱せらるゝ、東寺木佛師職備中法印定慶傳は、本書第二冊東大寺南大門二王像の條に在りの二男なり、初め名を康運と云ひ、法橋に號せられ、後定慶と改名し、建久西暦一一九〇年一一九八年の頃は、位法印に遷り、父定慶嘗て洛城に地蔵十輪院を建立し、子弟と共に數年の間心を盡くし、巧を極めて、丈六の盧舍那佛及び等身の四天王等を彫刻せし時、定慶其廣目天を作り、同院表上建保六年の後之を高山寺の金堂に移、安貞應仁二年したることは、載せて高山寺縁起に在り、又後鳥羽院の御宇西暦一一八四年一一九八年教王護國寺中門の二天王を作り、是等の諸像は不幸にして今に存せず、雖も興福寺には其作に成れる二王あり、又建久五年同寺權律師法橋某の病思平癒を祈むが爲めに、定慶をして三月廿二日より五月十五日に至る十三日間、彫造せしめたる組摩詰の像は、由來親り傳へて蓮座の隆作と稱せられ、久しく藝苑の推賞を蒙り、せしが近年其の條轡に際して漸く定慶の作なること發見せられたれば、此像と共に彼れが手刻の眞價始めて世に明かなるに至れり、蓋し建久前後南北兩京の諸大寺、佛興像設の盛なりしと稱と古今に比なく、爲めに蓮座の大手願を出し、延いて其一門の子弟をして皆妙手たらしめたるなり、今遺作に就いて定慶の技倆を觀るに、決して乃父定慶に劣らざるのみならず、表現の巧は、寧ろ其精を加へたるもの、如し本像の如きも亦以て之を徵するに足る。

WOODEN IMAGE OF ĀRYA AVALOKITEŚVARA (SHÔ KWANNON).

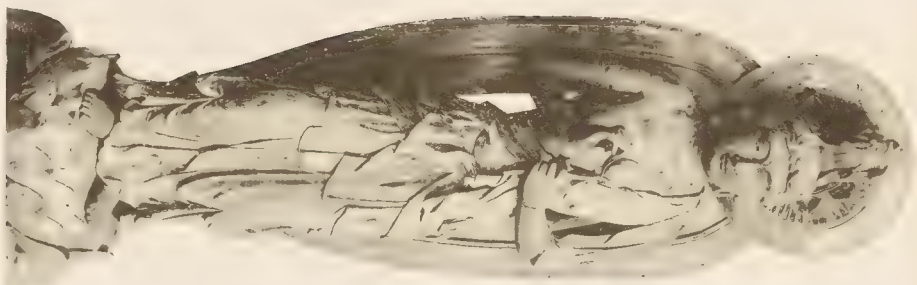
(height, 5 feet 9 ¹/₄ inches.)

BY JÔKEI.

OWNED BY THE TEMPLE, KURAMADERA, KYÔÔ.

(COLLOTYPE)

In the first volume of this series, we have already given some account of this divinity in the text accompanying the reproduction of the images of the Six Avalokiteśvara in Kyôwôgokokujî, Kyôto, and therefore it is unnecessary to repeat here. The two pictures now presented, were taken from an image that is one of the National treasures preserved in Kuramadera, a noted Buddhist temple, north of Kyôto: one of the plates shows the front of the image, the other the profile. The figure is in a standing position, is carved out of wood which has been coloured, and it has two gems for the eyes. On the left leg the following legend is engraved, namely: "Carved in the 2nd month of the 2nd year of Karoku by Higo-no-Betto Jôkei, Daibussshi." ("Daibussshi" being a title that was given in former times by the Court or by one of the great temples, to an eminent Buddhist sculptor.) This legend is accompanied by an impression of the sculptor's seal. On the right leg, also, there is written in black ink, the following: "Bestowed upon Kuramadera on the 3rd day of the 3rd month of the 3rd year of Antei." On the under side of the lotus-flower pedestal, the following is written: "Repaired by Tomozô, a Buddhist sculptor, the 4th day of the 7th month of the 14th year of Bunkwa." Hence, we have not the least doubt that Jôkei first carved the image in the 2nd year of Karoku, and that three years afterwards it was presented to Kuramadera. According to "A Record of the Legitimate Daibussshi of the Country," Jôkei, was a sculptor of repute who ranked as the eighth successor in the Shichijô Buddhist Sculptors's Hall. He was the second son of Unkei, who is esteemed as the great master that effected a revival of the art of Buddhist sculpture, when it was once in a decline. (A sketch of Unkei's life is given in the descriptive text accompanying the reproductions of the Ni-wô of Tôdaiji, Nara, in the second volume of this series.) Jôkei was first called Kôun, and appointed Hakkyô; some years subsequently he changed his name to Jôkei, and was advanced to the rank of Hôin about the Kenkyû era (Western calendar, 1190-1198). Once, when his father, at the time of building the temple, Jizô Jûin-in, Kyôto, was putting forth all his energy and skill, and receiving the help of his pupils in carving the image of Vairocana, 16 feet in stature, and the Tachû-Mahârâja, of the same dimensions, Jôkei completed an image of Virûpaśha, one of the four Mahârâjas and after the destruction of Tôdaiji by fire, (1188), transferred it (1223) to the Golden Hall of Kôzanji, as is narrated in the traditional history of the establishment of the last mentioned temple. In the reign of Emperor Gotowa, (1184-1198), Jôkei also executed images of the two Mahârâjas which stood at the middle gate of Kyôwôgokokujî. Unfortunately, none of these images now remain; but in Kôfukuji, a great temple at Nara, there are preserved images of Ni-wô (the two Deva kings) which were carved by him; and it was not until we had established the identity of the sculptor who carved the image of Avalokiteśvara, given here, as well as that of Vimalakirti, which, although erroneously, were supposed to be the work of Unkei and which have for a long time compelled the admiration of artistic circles, that we could say they were done by Jôkei, who had been ordered to finish carving them in fifty three days. Then the real merit of Jôkei was brought home to the world. We believe that before, during, and after the Kenkyû era, many temples of both the Southern and the Northern Dynasties together with the sculptures belonging to them, were founded and embellished, and hence the demands of the times led naturally to the development of Jôkei's great ability, as well as to the succession of the excellent workmen of his family and among his pupils. Judging his ability by what is exhibited in his works which remain to us, he was, apparently, not inferior to his father; but, on the contrary, the former's skill, in its minute exactness of expression, rather surpasses that of the latter. In conclusion, we are emphatically of the opinion that the present image furnishes a good illustration of Jôkei's true power.



破來頓等物語畫卷紙本着色 傳飛騨守惟久筆

編一尺六寸、全長二丈八尺三寸一毫

後醍醐天皇御覽

破來頓等物語畫卷は古來傳へて飛騨守惟久の作にして詞書は世尊寺行
 尹卿の筆なりと云ふ本朝書畫品目追加倭錦古物語類字抄等皆此傳に従
 へり惟久は姓氏系譜共に詳ならず古書備考には巨勢系圖の宗久飛騨守
 たりと云ふを以て惟久は或は宗久の誤ならんと爲して之を巨勢家の書
 家中に列し倭錦も亦之に同じく宗久の子俊久を以て惟久の子と爲せり
 然れども其的確の考據なきことは夢のたぐひ扶桑名畫備考に説く所
 如し其遺作は本書卷の外尙有名なる後三年軍記あれども其所在未だ明
 かならず後三年軍記は其序文に依るに貞和三年に成れるものなること
 明かにして詞書の筆者中には亦行尹卿あり行尹卿は延慶貞和の人のな
 るを以て惟久の年代を推考し倭錦には元亨乃至貞和頃に出で繪卷物最盛時
 頃とし古物語類字抄には本書卷を以て元亨建武の頃に出来しものなら
 んと云へり要するに飛騨守惟久は元亨乃至貞和頃に出で繪卷物最盛時
 代の後勁たりし名工にして本書卷の如きは實に其遺作の絶品たるのみ
 ならず繪卷物中に在りても頗る其作意の珍しきものなり而して所謂破
 來頓等の名は詞書にこそ、破來頓等わが身も人も破來頓等わがきも
 老ひたるも破來頓等上関も破來頓等法師等ひとりも破來頓等さ
 りし時も破來頓等さるときも破來頓等わが身も人も破來頓等わがきも
 破來頓等終りもひとり破來頓等信訪ともに破來頓等くづしあはせて破來
 頓等無我にならん破來頓等京都にはとどまらじ破來頓等かどなき珠
 の盤にころよ破來頓等知識なりける破來頓等心をはなて破來頓等左
 右の手をはなて破來頓等の人になるぞ破來頓等南無阿彌陀佛に心形
 人破來頓等云々ある重用の荏語より来りたるものなり其意蓋し心形
 不二なるが故に法空を證得せんには万縁を放下せざる可からず一切の
 繫縛を打破し来りて頓に平等に歸して始めて眞境に獨立して佛果を
 獲べしと云ふに在り茲に載する所の二圖は即ち脱衣盤膝の一歩門が財
 寶妻子を捨て、破來頓等を行するを示せり其妻子等の嘆き悲むを顧み
 ず冷笑して言ふ所の語は超して關上に在り曰くあらをこがましやおの
 れらを夢のうちのあたとしらぬ程こそあれうたばさるべき家の犬か
 や破來頓等破來頓等と筆墨能く文意に應じて脱着の趣頗る拘す可く惟
 久の筆致傳彩を見る可きもの今は殆ど此畫卷あるのみ

PANORAMIC PICTURE OF HARAI-TON-TON.

(One section from a roll, coloured, length of the roll 28 feet 1 1/4 inches, breadth 1 foot.)

SAID TO BE BY KOREHISA.

OWNED BY MARQUIS YOSHINORI TOKUGAWA, NAGOYA.

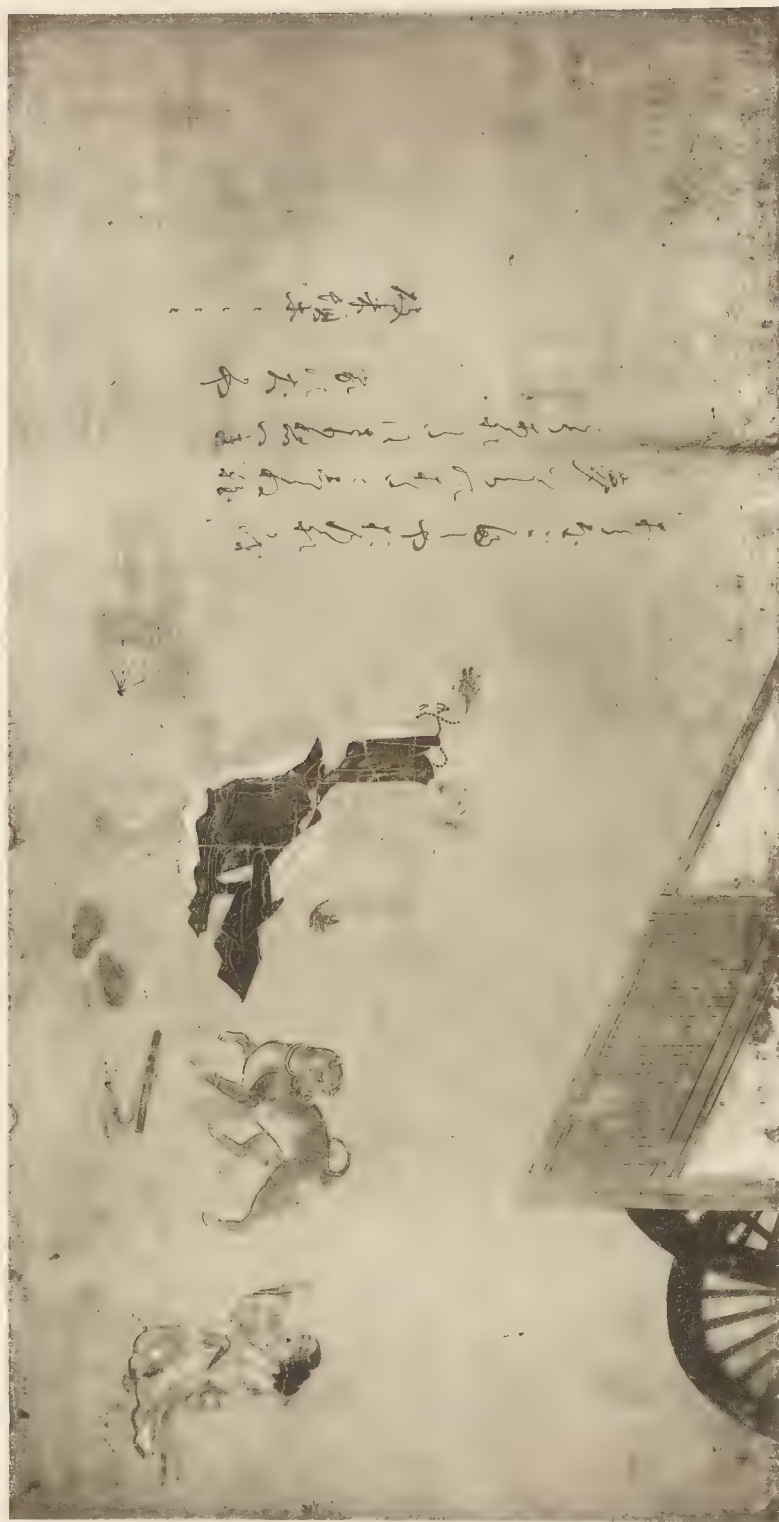
(COLLOTYPES.)

The roll of pictures illustrating the narrative of Harai-ton-ton, according to tradition, is said to have been painted by Korehisa Hida-no-Kami. The legend on the picture was written by Lord Yukikore Sesonji. *Honchō Gwaazu Humoku Tsukha, Yamato Nishiki, Kobutsu Gorai Jishō*, and several other books, accept this tradition as authentic. Korehisa's lineage and personal history are not known. As a certain book, entitled "Reference Book of Old Paintings," says; a man named Munehisa, who is mentioned in the genealogical rolls of the Kōsō family, was Hida-no-Kami; some authorities assume that Korehisa may be a misspelling of Munehisa, and these enroll Korehisa among the artists produced by the Kōsō family. But it is not certain that Korehisa belongs to the Kōsō school. Besides this work there is a famous roll of pictures, illustrating "Go-san-nen Gunki," also by this same artist. Go-san-nen Gunki was, according to its preface, published in the 3rd year of Jōwa (1347), and among the calligraphers who wrote legends at the time of this work, there was one Lord Yukikore, who was a man of the Yenkei (1308-1310) or the Jōwa era (1345-1349). For that reason, *Yamato Nishiki* makes the conjecture that Korehisa lived during the Genkō (1331), and *Yumeno Tadachū* takes him to be a man of about the Jōwa era, while *Kobutsu Gorai Jishō* says this roll of pictures was perhaps produced during the Genkō or the Kenbu era (1334-1335). These guesses may all have some foundation in fact. We may safely say that Korehisa Hida-no-Kami lived in the first part of the 14th century, and was the last famous artist of the period when rolls of pictures were abundantly produced. The present is not only one of the best extant rolls, but it is one of the best of all of them in its excellent conception. The so-called title "Harai-ton-ton" comes from the words that are repeated in the legend on the roll. The meaning, in all probability, is that as "Soul" and "Body" are all one, he should give up all "concern" who has a desire "to prove and to attain" the "Heaven of Law." In other words, he should independently attain the "Fruit of Buddha," and live in "the true situation" after he has overthrown all "concerns" and "restraints" and "suddenly come and return." (This is the meaning of the words "rai," "return" and "ton," "suddenly coming") to the "equilibrium" (that is the meaning which the second "ton" conveys).

The section of the roll given here, depicts a priest without robes and in semi-nudity, who has relinquished all his earthly possessions, forsaken his family, and who behaves in that frenzied manner which is characteristic of "Harai-ton-ton." Towards the left-hand end of the picture there is a legend written, which tells the words he carelessly utters as he turns heartlessly away from wife and children who grieve that he deserts them: "How stupid! That I should have abode with you, little reckoning, throughout the whole vision that has possessed me for these many years, that you were enemies! The poor dog! He it is that would be driven away by blows! Harai-ton-ton! Harai-ton-ton!"

The spirit of the composition and the mode of execution are in exact harmony with the significance of that legend, and the transcendental effect strikes the eye of the beholder with peculiar vividness. We believe there is not a picture by Korehisa, excepting this work, which enables us so fully to understand his able brushwork and his effective colour-schemes.





土蜘蛛草子畫巻紙本着色 傳土佐光顯筆

(全長三丈二尺一寸、幅九寸六分)

東京帝國博物館藏

頼光は鎮守府將軍源滿仲の子にして英武驍勇射を善くし、辨路あり、圓融花山一條三條後一條の五朝(西暦九七〇年—一〇三六年)に歴事し、勳を奉じて丹波國大江山の怪賊酒類童子を討じたることあり、爾來兒童走卒と雖も其名を知らざるなし、今この畫巻は頼光が嘗て藤原氏と稱する源家重代の名月を以て土蜘蛛を退治したる物語を寫せるものなるが、茲に掲ぐる一段は雷鳴風雨の夜、頼光心神を沈着して靜坐しけるに、異類異形の怪物出沒して燈下に来り集まるどころなり、其筆者に就きては古來或は土佐長隆なりと傳へ又は土佐光顯なりと云へど、未だ一定せず、然るに此畫巻の詞書の筆者として知らるゝ、兼好法師は弘安五年(西暦一八二二年)に生れ、風雅の道に篤く、頼阿淨辨慶雲と名を齊うして和歌の四天王と稱せられ有名なる徒然草を著はし、觀應元年(西暦一三五〇年)圓寂したる人なれば、又永弘安頃(西暦一二六四年—一二八七年)世に在りし長隆第八冊住吉物語畫巻説明參照よりは年次少しく、後れ貞和乃至永和の頃(西暦一三四五年—一三七八年)盛んなりし光顯とは略其時代を同うせるが如く、且つ其畫風の長隆に類せざるより見れば、之を光顯の作に歸する方幾分か真に近きが如し、然れども他に光顯の眞蹟と信す可きものなく、隨て之を比較研究す可き材料なければ、果して光顯の筆とす可きや否や、是れ亦容易に斷定し難き所なり、兎に角其筆者の誰たるに拘はらず、畫風の老熟溫雅にして古畫客中屈指のものたることは何人も異論なき可し、土佐光顯は土佐光正の男にして、從五位下越前守成は云ふ、右近將監に任せられしと云ふ、其生卒年月は詳ならざれども前に云へる如く、貞和乃至永和の頃(西暦一三四五年—一三七八年)の人なるが如し。

PANORAMIC STORY OF YORIMITSU DESTROYING TSUCHIGUMO.

(Portion of a roll, coloured; whole length of the roll, 32 feet 2 inches, breadth 9 1/4 inches.)

SAID TO BE BY MITSUAKI TOSA

OWNED BY THE IMPERIAL MUSEUM, TOKYO.

(WOOD-CUT.)

Yorimitsu was a son of Mitsunaka Minamoto who was the governor of a local department of the Empire in ancient times. He was a brave and wise officer and a very good marksman. He served five Emperors, Yen-yü, Kwazan, Ichijō, Sanjō, and Go-ichijō (970-1036), and he is well known from the fact that, by command of the Emperor, he was successful in destroying Shuden Dōji, a man-like monster that lived on Mount Oyē, in Tanba province and had inflicted great injury upon the citizens of Kyōto.

The roll illustrates the story that is told of how Yorimitsu killed Tsuchigumo, a monster in the shape of a terrible spider that lived in a cavern. This creature Yorimitsu slew with a sword called "Hizamaro," which was handed down in his family through successive generations. We reproduce here that portion of the roll which shows how once, during a great storm at night, Yorimitsu sat, silent and alone, absorbed in meditation, when several monstrous figures appeared and disappeared, again and again, around him.

As for the artist who painted the roll, some attribute it to Nagataka Tosa, others to Mitsuaki. But Kenkō Hōshi, the writer of the explanation of the story depicted on the roll and who was noted for his Japanese poems and as the author of "Tsurezuregusa," one of the most famous literary productions of Japan, was born in 1282 and died in 1350; while Nagataka lived at the end of the 13th century. So it is obvious that Nagataka was not the painter of the roll. Mitsuaki was, however, Kenkō's contemporary, having lived in the middle of the 14th century. Therefore we are rather disposed to agree with the opinion that the roll is the work of Mitsuaki; nevertheless, his characteristic style of painting is not discernable in it, for there are genuine pictures by him extant with which to compare this, and the comparison betrays marked differences in technique. Whoever the artist may have been, the handling of the brush is very gentle and refined, and every connoisseur agrees that it is one of the oldest and most famous rolls in existence.

Mitsuaki, a son of Mitsumasa, was appointed to a high office and to be the governor of the province of Yechizen (or Ukon no Shōgen, according to another tradition). He lived, as said before, in the middle of the 14th century, but his exact date is not to be ascertained.





水月觀自在菩薩圖像紙本墨畫 傳周文筆

竪三尺四寸五分、横一尺四寸五分

東京三橋龜之助君藏

水月觀音は胎藏界曼陀羅觀音院中の水吉祥菩薩にして、梵名を娜迦室利と云ひ密號を調生金剛と云ふ其像容は密衆の經に依るに其身淡黃色にして二左手に未數の蓮花を把り右手を與願印にす或は二蓮花又は與願手より水を出せるものあり是れ水吉祥及び調生金剛の名を表する相に外ならず或は二海中の石山に踞し左脚を垂れ右膝を立て其面少しく仰ぎ月と水とを觀て思惟の相を爲し頭に月輪を戴けるものあり又四三面六臂にして蓮華輪寶孔雀尾翎寶珠青蓮華を持物と爲せるものあり、こゝに出す圖は水月を眺むる相にして略第三の像容に同じと雖も衣裝及び持物は白衣及び楊柳觀音に似たり、蓋し其配景と共に作者の意匠に依りて變化せられたるものなる可し筆者は傳へて周文第三第六第七冊に其傳ありと爲す然るに其筆致稍周文平生の作に似ざるところなきにあらず然れども其輕々に揮灑し去て毫鋒の痕著奇抜なるところ周文の如き命世の大家にあざれば到底企及す可からざるの妙あり真に古今有數の名幅なりと稱す可きものなり

BODHI-SATTVA AVALÔKITEŚVARA. (SUIGETSU KWANNON).

(Kakemono, monochrome sketch; 3 feet 4½ inches by 1 foot 4½ inches.)

SAID TO BE BY SHÛBUN.

OWNED BY MR. KAMENOSUKÉ MISAKI, TOKYO.

(COLLOTYPE.)

The posture and appearance of Suigetsu Kwannon are described in the Guhyayana, a Tantra sūtra, (according to which the skin is of a light yellowish colour,) in three ways: (1) With an unopened lotus-flower in her left hand and the right hand making the gesture, Abhayadāna-mudrā: or (2) Pouring some water from the flower or the hand in the position of Abhayadāna-mudrā, which gesture and appearance symbolises the names of water: or (3) Standing upon a rocky mountain, in the sea, to which she clings by the left leg while bending the right knee; behind her is the full moon, and her eyes are raised a little as she meditates profoundly upon the scene of the moon and the water: or (4) Bearing in her hands some peacock plumes, a sword, a precious gem, or a blue lotus-flower, and having three faces and six arms.

The present picture is a representation of Kwannon as she is looking at the moon reflected in the water. It is nearly like that Kwannon who is described in the third variation given above, but with this difference, that her robes and accessories are like Pāṇḍaravāsini and "Kwannon of the Willows." The representation of Kwannon is varied, together with her emblems, according to the conception of the individual. The artist who executed the present picture, is said to be Shûbun whose life is given in the 3rd, 6th, and 7th volumes of this series. The picture is, however, not without certain characteristics which are unlike the ordinary works of Shûbun, and yet those unconventional and unfettered strokes which executed this picture with such apparent ease, are charming to such a degree that no other artist, save he who was the greatest among his contemporaries, could possibly have produced anything of such beauty: it is, in fact, truly worthy of being esteemed as one of the rarest works in the whole world of art.





月下靜釣及竹林閑居圖雙幅絹本墨畫 支那明朝謝晉筆

(各幅四尺五寸二分、横二尺三寸二分)

子爵大久保忠一君藏

支那明朝(西曆第十四世紀の中頃より第十七世紀の中頃に至るの畫傳に據れば謝晉或は絹に作る字は孔昭英丘と號す別號を蘭亭生と云ひまた深翠道人と稱す吳江蘇省蘇州府の人なり繪事を以て京師に貢す山水は王冕字は叔明元の大家趙原字は善長また元の人を師とし文を臨ゆる巨幅と雖も傾刻にして成る性耿介里人之を疾む詩に巧にして蘭亭集の著ありと又一書によれば謝絹字は英邱中州の人山水は趙松雪字は子昂元朝の大家を師とす他書に晉を以て絹に作り合せて一人と爲すも二者の畫筆殊にして同一人にあらざるに似たりと乃ち前者の絹と晉と同人なりとするの説を否定したれども晉と絹と相通じ而して雅號の丘と邱と相似たるのみならず其師としたりと云へる王冕趙松雪共に是れ南宋の大家たるより推すれば必ずしも別人なりと斷定すべからざるが如し蓋し是れ傳者が誤て別人を以て一人と混同したるか將に果して一人なりしか之を判するに苦まざるを得ず故に姑く疑を存して後勘の正しきを俟たんとす

茲に掲ぐる一圖は其落款の示す如く英丘翁謝晉が明の世宗の嘉靖四十年西曆一五六一年宋朝の名家梁楷及び馬遠二家の法に倣ひて揮灑せしものにして自家本來の面目を發揮せるものにはあらざるも而も筆致輕備超脱にして清趣縹緲上に溢るを覺う這般の靈腕を有する謝晉はまた決して尋常一様の畫史にあらざるなり

LANDSCAPES.

(A pair of Kakemono, monochrome sketches; each 4 feet 5 1/5 inches by 2 feet 3 1/5 inches.)

BY HSIEH CHIN (CHINESE).

OWNED BY VISCOUNT TADAKADZU ÔKUBO.

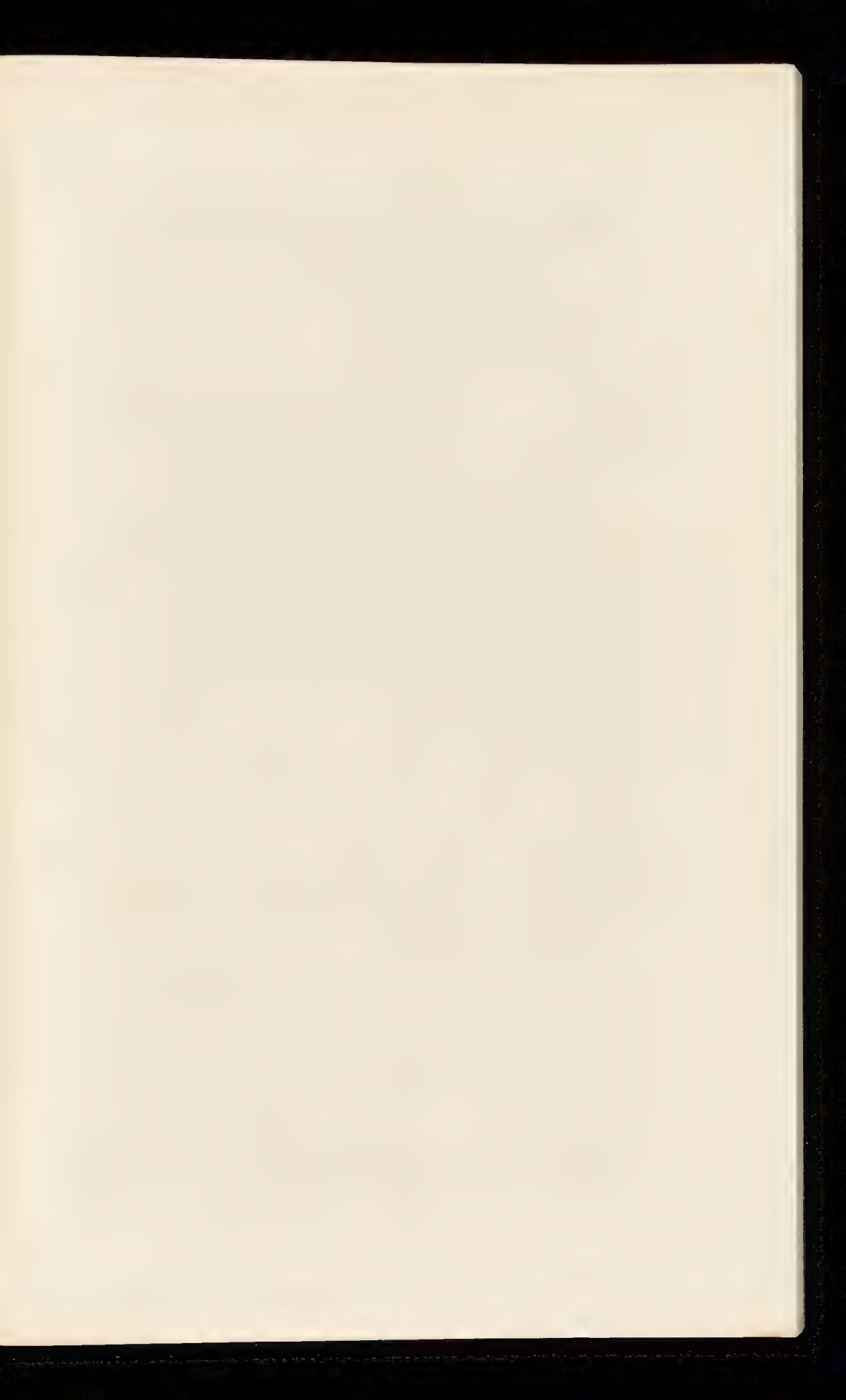
(COLLOTYPES.)

According to a certain history of the artists of the Ming dynasty, China (1368-1643), Hsieh Chin, born in Wu, Su chau, Su-chang, was otherwise known as Kung chao, and had besides several pseudonyms, such as Kuei chiu, Lung-fung sheng, and Sheng tau Tao jin. He was one of the Court painters of the ruling Emperor. He was most admirable in his landscape sketches, for the method of which he followed the style of Wan Meng (otherwise known as Hsu-ming) and Chao-yuan (called also Shan-chang), great artists of the Yuan dynasty, and could even produce a picture of such large dimensions as more than ten feet in length in a few hours. He was a very frank-hearted person, and was, moreover, clever in composing poems.

According to one authority, there seems to have been another artist who also bore the name of Hsieh Chin, living at the same time as our artist; but we cannot but conclude, for certain cogent reasons, that there was only one artist of that name, although he may have been inaccurately mentioned by different historians in such a way as to lead to the superficial conclusion that there were two, of the same name. This conclusion must, however, be confirmed by closer investigation.

The picture reproduced here was left by Hsieh Chin in 1561, and follows the methods of Ma Yuan and Liang Kai, famous artists of the Sung dynasty, as are noted in the legend written on the pictures. These are not really fair representatives of the artistic characteristic style of Hsieh Chin's style of painting, because they are executed with the technical peculiarities of the northern academy, while he was an artist of the southern school: nevertheless, the brushwork is exceedingly free and strong, betraying no trace of awkwardness. The pictures distinctly demonstrate that Hsieh Chin was by no means an ordinary artist.









山水樓閣圖(絹本着色) 支那明朝仇英筆

(竪四尺五寸、横一尺九寸九分)

東京帝國博物館藏

仇英は支那明朝西暦一三六八年—一六四三年の人にして字を賢父と云ひ十洲と號す太倉江蘇省太倉州に生れ後移りて吳郡江蘇省蘇州府吳縣に居す幼にして丹青を事とせしかば當時の大家周臣字は舜卿東村と號す異として之を授くよりて仇英遂に名を世に知らるゝに至れり其風格筆力未だ師に逮ばずとの評あれども而も宋元の名筆見ちに隨つて臨摹せざるなく人物鳥獸山水樓閣旗幟軍容の類盡く皆秀麗を極め殊に士女の圖の如き神采奕々として眞に迫るを覺う茲に出す畫は仇英製の款識及び十洲の印文ある名品にして夙に識者の賞讃する所なり世に仇英の筆と傳ふる所のもの多くは俗氣を帯び市氣を存して風格に乏しきを免れず然れども彼れが壯時人の爲めに子虛上林圖一卷を作り卷の長さ凡そ五丈餘く所の人物鳥獸山林等皆古人の筆意を得世に圖繪の絶境藝林の勝事と稱せられたりと云へば彼れの畫が必ずしも高尚なる氣韻を存せずと云ふ可からず此山水樓閣圖の如き即ち其例證なり筆致細巧緻密なれども而も匠氣を留めず頗る清逸秀雅の趣に富む蓋し是れ仇英一代の傑作にして彼れが明代の一名家たる所以の偶然にあらざるを知る可し

LANDSCAPE AND PAVILION.

(Kakemono, coloured, 4 feet 5 inches by 2 feet.)

BY CHIU YING (CHINESE).

OWNED BY THE IMPERIAL MUSEUM, TOKYO.

(COLLOTYPE.)

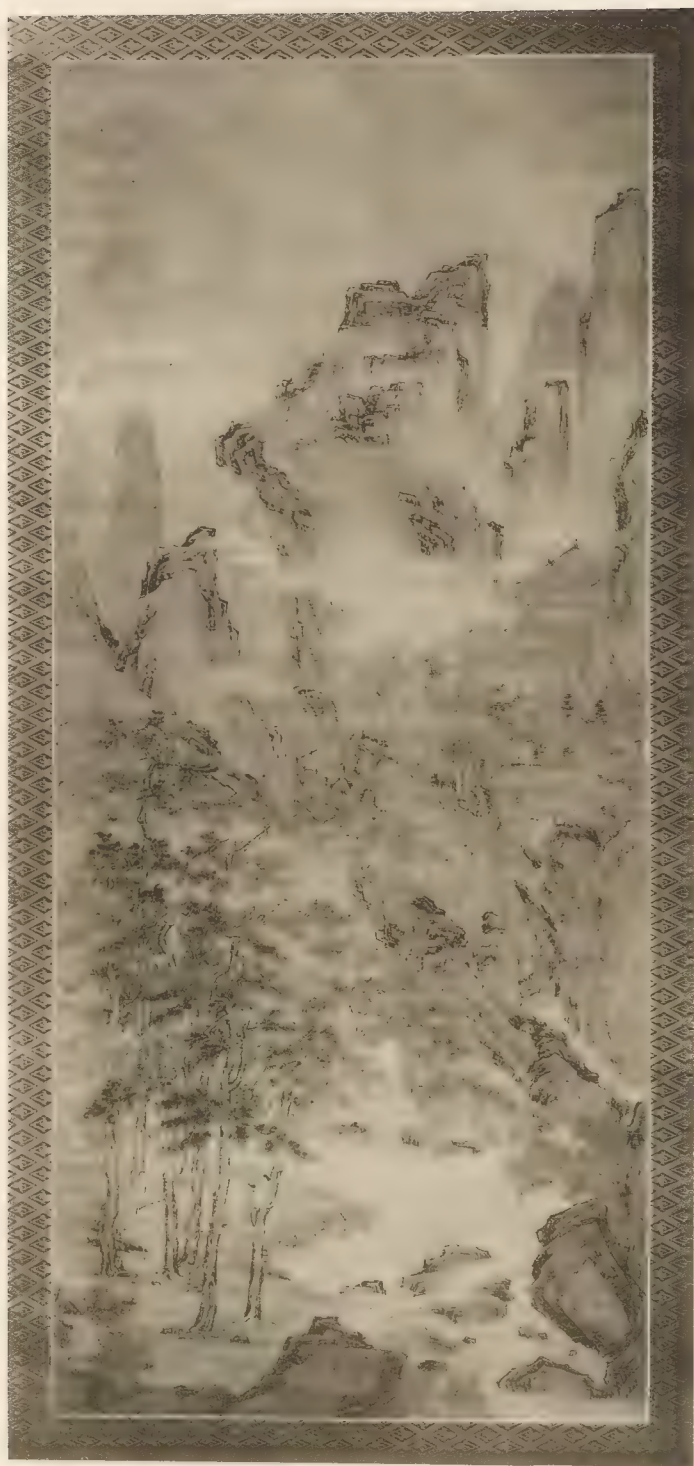
Chiu Ying was a man who lived during the Ming dynasty of China (1368 to 1643). His pseudonym was Shih-fu, and he was also known as Shih-chou: he was born at Tai-tsang, near Shanghai, in the province of Chiang-su, but afterwards moved to Wu-chun (in the same province). From his youthful days he was fond of painting, and his skill attracted the attention of one of the greatest artists of the time, Chou Chen, who, seeing that the boy had exceptional originality, gave him instruction in his art. For this reason, Chiu Ying became famous throughout the world, although there were some who said that his lofty method of painting and the force of his brush did not attain to the same degree as those of his teacher. While he heard some rumours of this kind, they did not deter him from prosecuting his chosen profession, and he studied and copied every skilful and really good picture produced by the artists of the Sung and Tang dynasties, especially those of human figures, fowls, animals, landscapes, pavilions and lofty buildings, beautiful carriages, such as were used by Emperors, the nobility, and the gentry, as well as other vehicles: all these were copied so skilfully and with such fidelity that, by the mysterious skill which he displayed, the gentlemen and ladies seemed fairly to be alive.

The picture we give here has the legend: "Painted by Chiu Ying," and also a Chinese seal, which we read, "Shih-chou." It is such a famous painting that it has received high praise from those who have knowledge of such work. What are commonly called the productions of Chiu Ying, are somewhat lacking in lofty characteristics, and, at times, display features that are unrefined, and often they do not depart sufficiently from conventional rules: however, when he was young, he painted for some one a *makimono* (a roll), the length of which was about 50 feet, and the figures, fowls, animals, hills, and forests, were very similar to the best work of ancient artists, so that it is said the skill displayed is of the highest order that could have been attained. This is something that we must praise for its art's sake: therefore, admitting this opinion, we cannot say that Chiu Ying's pictures were always wanting in loftiness or high-mindedness, and this is certainly the case with the "Landscape and Pavilion" given here. The brush is wielded very adroitly, but the work evinces no objectionable conventionalities such as are found in that of ordinary "picture-makers;" it possesses supreme characteristics and is rich in refinement. Truly, this is the finest thing done by Chiu Ying, and we know from it the reason why he was indeed reckoned one of the famous artists of the Ming dynasty.

山水對閣圖聯本許印 支雅川陳舟英筆

China, I find was a man who lived during the Ming dynasty, or the 15th to 16th century. His name was Li Shih chun; he was born at Tai-chang near Shanghai, in the province of Ching-kei, and afterwards moved to Hu-chang (in the same province). His name in his juvenile days was Chen of Ming-ming, and he well attracted the attention of one of the greatest writers of the time, Chou Chou, who wrote that the boy had exceptional gifts. This inscription in his life for this reason, Chiu Yung became famous throughout the world, and although there were some who said that his method of printing was the work of the gods, they did not doubt his own proficiency in his profession, and he studied and copied carefully, and finally wrote about twenty books, by the title of the single and large characters, respectively, those for human figures, for animals, inanimate objects, and buildings, and plants, and minerals, such as were used by Europeans, the natives, and the country, as well as other articles; and these were copied so skillfully, and with such fidelity, that, by the application which he applied, the gentlemen and ladies seemed fully to be alive.

The picture we give has the legend: "Painted by Chiu Yung," and also a Chinese seal, which we read, "Chiu chun." It is such a famous painting that has received high praise from those whose large knowledge of such work. What are commonly called the productions of Chiu Yung, are somewhat faint in color, and of inferior character, and at times a picture that are minutely executed, and often they do not represent satisfactorily from conventional rules; however, when the young man painted for some one a washman's (a boy), the length of which was about 10 feet, and had the figures, women, animals, hills, and lakes, were very similar to the best work of the present time, so that it is said the little display is of the highest order that could have been attained. This is something that we must pause for a while; therefore, substituting this equipment, we change say that Chiu Yung's pictures were always wanting in figure or in high-toned equipment, and this is certainly the case with the "Landscape and Pavilion" picture. The artist is described very minutely, but the work is comparatively uncharacteristic, such as we find in the "Landscape and Pavilion" picture. It is a very simple landscape, and we find in this the reason why





群牛群馬圖屏風一雙 紙本墨畫

僧雪村筆

(全幅四尺八寸六分、横一丈一尺八寸八分)

伯爵酒井忠興君藏

本書雪村を出すこと既に四回即ち畫微白鷺圖第三冊、夏冬山水圖第六冊、風浪帆船圖第八冊、及び呂洞賓圖第九冊是れなり共に雪村の遺品中有数の佳作に非ざるはなし今加ふるに此群牛群馬の圖を以てし、以て此名匠の面目を益々本書の上に發揮することを得たり作者の傳記は既に前冊に盡くしたるを以て茲に再びせず此畫は會て幕府より酒井家に賜はりしものにして其後屏風に裝潢せざるまゝ、捲藏重裝以て今日に至り未だ多く世人の目に觸れざるものなるが真に名山の秘寶なり甲は山水の間に二十の群牛を著け乙は四十餘の群馬を畫き桃林華陽放牧悠遊の趣を寫して或は閑臥奔馳或は向背顧盼一々牛馬動靜の姿態を曲盡して能く變化の妙を極めたるのみならず、峯巒巖石の皴擦より亭榭樹林の點畫に至るまで毫鋒備致にして濃墨秀潤布置濃淡また最も宜きを得たり洵に雪村一代の能事此一雙の屏風畫に盡きたりと云ふも決して溢美にあらざるなり

CATTLE AND HORSES.

(A pair of screens, monochrome sketches; each screen, 11 feet 9 1/2 inches by 4 feet 10 inches)

BY SESSON.

OWNED BY COUNT TADAOKI SAKAI, TOKYO.

(COLLOTYPES)

In this series we have already reproduced four pictures by Sesson; namely, *Roses and Snowy Herons* (Vol. III.); a set of two *Kakemono*, *Summer and Winter Landscapes* (Vol. VI.); *Sailing Vessels in a Storm* (Vol. VIII.); and *Lu Tung-pin, the Hermit* (Vol. IX.). These are, indeed, the rarest of the works by this artist that are extant. Adding now the present pictures of *Horses and Cattle*, we may justly say that his true character is most vividly portrayed in the complete series. His life has already been given circumstantially, and therefore it is hardly necessary to repeat here.

The pictures are on a pair of screens which were given to the Sakai family by the Shōgunate. They have been kept unmounted as screens until the present day and hence have hardly been seen by anyone, so that they are the rarest possible treasures. One of those which we give, represents a score of cattle grazing on the mountain side; the other shows forty odd horses. One of the horses is running; another is looking about him; a third stands facing a fourth. Every variety of action and posture of cattle and horses is not only exquisitely delineated, but the mountains and hills, the rocks and stones with their scarred and lichen-covered sides, the trees and groves, as well as the houses and pavilions, are also forcibly and brilliantly painted by means of the artist's peculiar command of technique and his consummate use of india-ink. Besides, the details of the compositions are appropriately worked out. Indeed, it is not too much to say that the whole range of Sesson's power is fully covered in these pictures.

精進雜記圖解一覽

（一）附録（八）

附録（九）

附録（一〇）

附録（一一）

（一）附録（八）

（二）附録（九）

（三）附録（一〇）

（四）附録（一一）

（五）附録（一二）

（六）附録（一三）

（七）附録（一四）

（八）附録（一五）

（九）附録（一六）

（一〇）附録（一七）

（一一）附録（一八）

（一二）附録（一九）

（一三）附録（二〇）

（一四）附録（二一）

（一五）附録（二二）

（一六）附録（二三）

（一七）附録（二四）

（一八）附録（二五）

（一九）附録（二六）

（二〇）附録（二七）

（二一）附録（二八）

（二二）附録（二九）

（二三）附録（三〇）

（二四）附録（三一）

（二五）附録（三二）

（二六）附録（三三）

（二七）附録（三四）

（二八）附録（三五）

（二九）附録（三六）

（三〇）附録（三七）

（三一）附録（三八）

（三二）附録（三九）

（三三）附録（四〇）

（三四）附録（四一）

（三五）附録（四二）

（三六）附録（四三）

（三七）附録（四四）

（三八）附録（四五）

（三九）附録（四六）

（四〇）附録（四七）

（四一）附録（四八）

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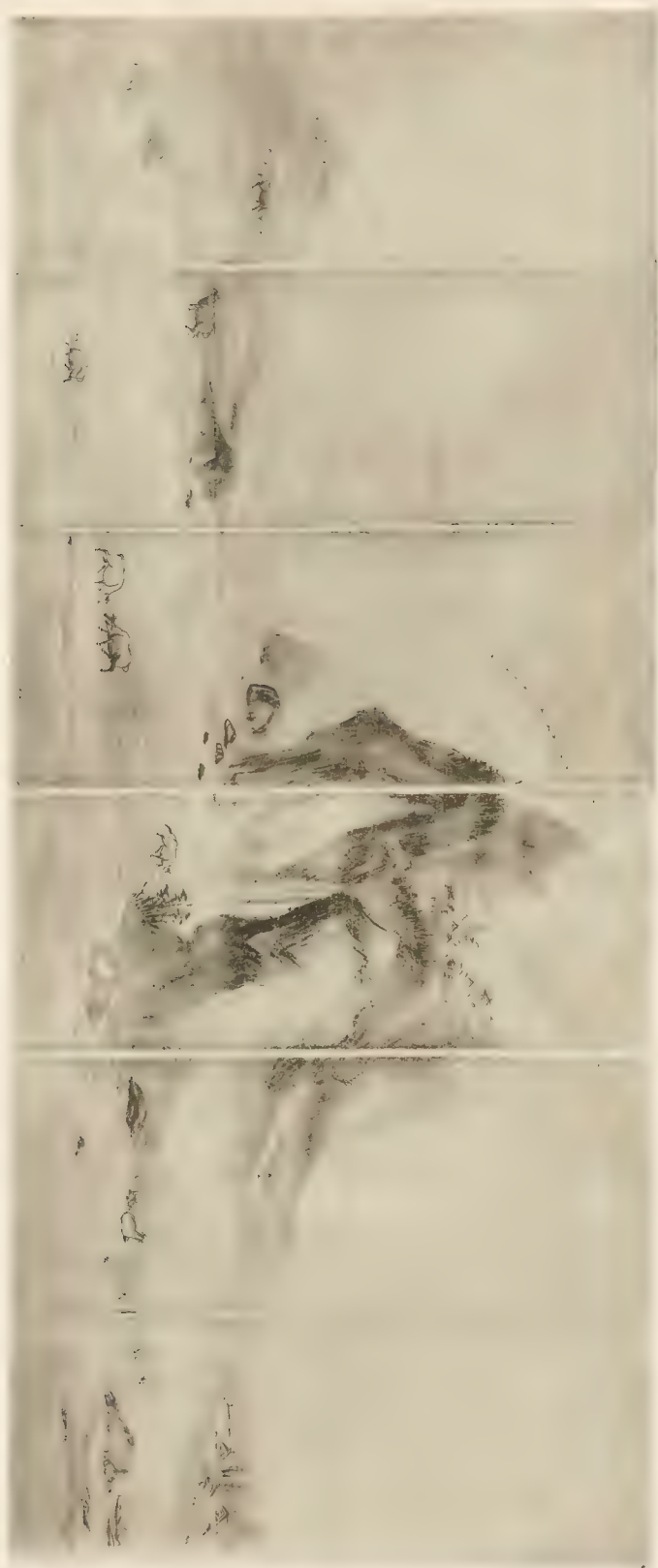
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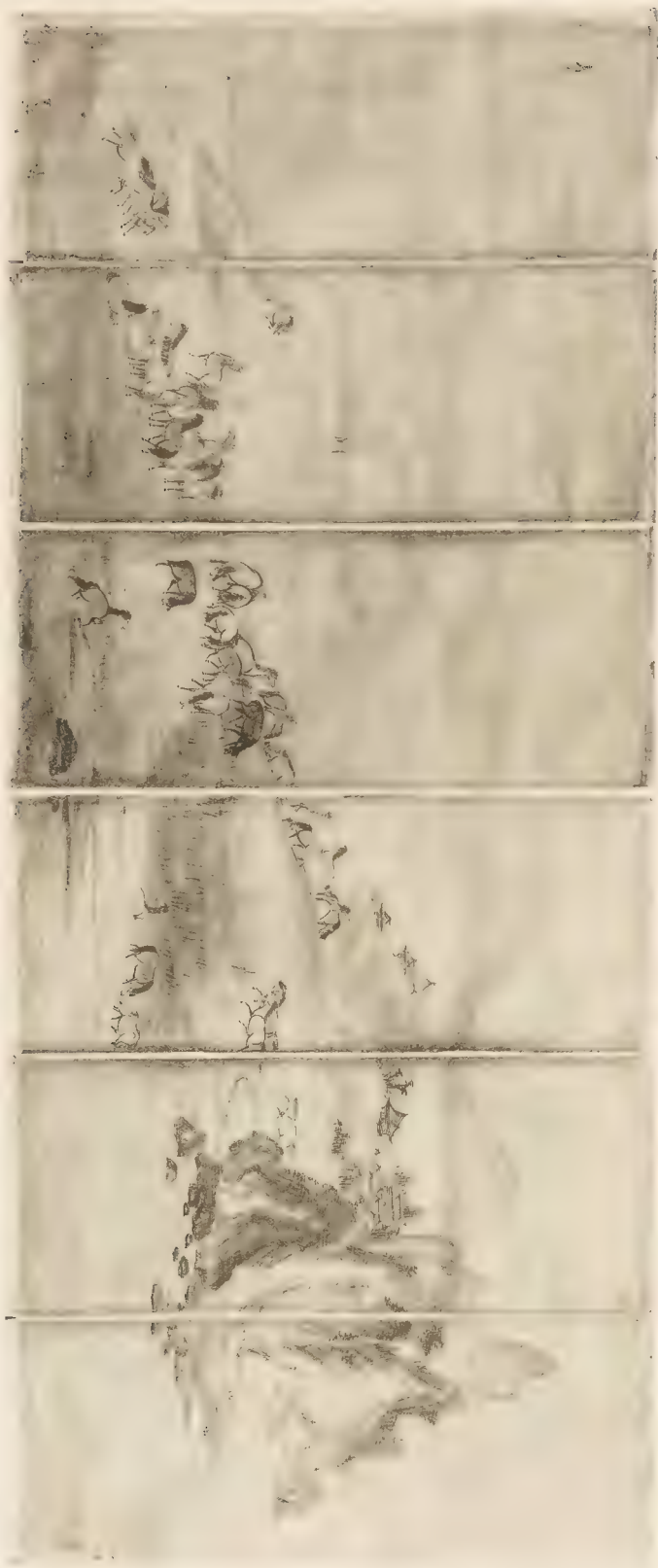
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（九三）附録（一〇〇）









山水圖紙本墨畫 雲溪筆

(竪二尺八寸、横一尺四寸)

男爵岩崎彌之助君藏

畫史を案するに等しく雲溪の名を負へる者數人あり支山雲溪永怡雲溪等室雲溪の如き是れなり此に掲ぐる山水畫の筆者雲溪は雪舟一派の畫家なるには相違なれども果して何れの雲溪なるか頗る明斷を缺げり然れども相國考記延寶傳燈錢及び禪林僧寶傳等に依れば支山雲溪は京都相國寺の僧にして明徳二年西暦一二九一年六十二歳にて入寂せし人なればそれより百十六年後に沒したる雪舟の書派を酌みたるものにあらざることを勿論なり又等室雲溪は其年代明かならざれども或は雲谷派の人なりと云ひ或は其書に黃葉僧獨立寛文十二年即ち西暦一六七二年七十七歳にて寂すの讀ありと云へば其時代の此書に合せざるを知る可しされば永怡雲溪こそ眞正の筆者なりと云ふも恐らくは誤謬なからんか永怡雲溪は永正文元年間西暦第十六世紀の初の人にして雪舟と時代を同うし且つ頗る其法を得たり乃ち此書の如き筆力強健にして清淡の風趣紙上に溢るゝを見る只憾むらくは彼れが高野山の僧なりしと云ふの外一も其の傳記の徴す可きなきことを

LANDSCAPE.

(Kakemono, ink-sketch; 2 feet 9 $\frac{1}{10}$ inches by 1 foot $\frac{4}{10}$ inch.)

BY UNKEI.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

If we look through the history of Japanese Fine Art, we find that there were several persons who had this same name, Unkei. For instance, Shizan Unkei, Eii Unkei, Tōshitsu Unkei. It is not clear which Unkei it was who really painted this particular picture, although we understand that the artist belonged to the Sesshū school. Yet when we read *Shōhoku Kōki*, *Empō Dentōroku*, *Zenrin Shōhōden*, and other similar works, we learn that Shizan Unkei was a priest connected with Sōkokuji, a temple in Kyōto, and that he died at the age of 62 in the 2nd year of Meitoku (1391); so, of course, he cannot have imbibed any knowledge of the Sesshū School, the founder of which died 116 years after that time. As to Tōshitsu Unkei, we do not exactly know his date: some think that he was one of the Unkoku school, while others say that Dokuryū, a priest of Obakusan, a famous temple at Uji, near Kyōto, wrote some eulogistic words about his pictures. Now, since Dokuryū died in the 12th year of Kwambun (1672) at the age of 77, we readily understand that pictures painted in his time cannot be of the same style as this one. Therefore, we conclude that Eii Unkei was the artist who executed this picture, and probably this conclusion will not be far from right. He, Eii, was a man who was living in the time from Eishō to Tembun, (eras at the beginning of the 16th century), and at the same time with Sesshū. He could, therefore, have acquired some of the peculiarities of style which mark the Sesshū school. This is, doubtless, the reason why we see that supreme elegance of composition and the matchless force of the brush which mark this picture. Our only regret is that while we know Eii was a priest in the temple on Kōyasan, we have no record of his life.





清凉寺梅檀瑞像緣起書卷紙本着色 狩野元信筆

全五卷中の二段

(第一尺一寸五分)

京都龍観浄土宗清凉寺釋迦堂藏

昔者釋尊悉達中印度迦羅維底國淨飯王之太子と生れ出家修行して佛果を得て說法度生五十年終に拘尸那城羅摩の娑羅林中に涅槃す釋迦牟尼佛是なり佛曾て其母摩訶摩耶を初利天宮に省して暫く閼浮洲に在らざりし時憐賞彌國の出愛王饒瑠那陀衍那渴仰の情に堪へずして其像を造らんとす毘首羯磨天乃も匠人に化して來り梅檀の香木を以て等身の佛像を彫刻せしを祇園精舍祇桓楓樹給孤獨園迦多林の瑞像とす後佛舍密多羅王滅法を行ひ此像を毀たんとせしかば鳩摩羅瑛之を負ひて龜茲國今の庫車に至る龜茲國今の白純王之を奉じ西域の諸國君師敬せり秦の建元十三年西曆三十七年苻堅呂光を龜茲に遣はして鳩摩羅瑛の子三藏法師鳩摩羅什婆と共に此像を長安に致さしむ東晉太元十一年即ち西曆三八六年後久しく江南の僧光きに在りしが隋の文帝開皇十八年西曆五九八年隋住力楊都の長樂寺後の開元寺に飛閣を建てて之を移し轉轉して宋に至り汴京西化門外の啓聖禪院に安置せらるる時に我國閼風天皇の永觀元年西曆九八二年沙門窈然入宋し佛工張榮をして一横像を彫刻せしめ寛和二年西曆九八六年原像を得て歸朝す即ち今の清凉寺の瑞像にして本書卷を以て其事の始終を圖示したるものなり

然れども摩訶摩耶が悉達太子の生後七日にして世を去りしに佛の之を初利天宮に省して說法せりと云ふことは固より一條の神話として之を存するも可なりと雖も佛の瑞像は毘首羯磨天化現して之を造れりとの説説より出愛王佛の弟子沒特伽羅子目健連に請ひ上人を營して之を造らしめたりとの傳記の事ろ信す可きに従ふに如かず唯此傳記も亦混するに神話を以てし沒特伽羅子は神通力を以て工人を接して天宮に上り親しく妙相を觀て梅檀に雕刻せしに佛の天宮より還るや其像起ちて佛を迎へたりと曰へり其像は後世憐賞彌國都城の大精舍に在りしものにして世に佛像ある嚆矢なり室羅伐悉底國舍衛の勝軍王鉢提那特多波斯匿出愛王の佛像を造れることを聞き亦一像を造る後世同國祇園精舍に在るもの即ち是れなり或は之を出愛王第二の模像と稱すと雖も此祇園精舍の像は勝軍王の所造にして出愛王の所造に非ざるのみならず弗舍密多羅王はメナガ王朝の始祖にして其治世は支那前漢惠帝の七年西曆紀元前一八八年より景帝の六年西曆紀元前一五一年に亘り鳩摩羅瑛の時代に先だつこと甚だ遠く又弗舍密多羅王はマハラヤ王統を握せりと雖も滅法の事迹は傳はらず加ふるに祇園精舍の像は鳩摩羅瑛より後凡そ二百年梁の武帝西曆五〇二年一五四九年那婆等を遣はして之を請はしめられたるも室羅伐悉底國王瑪伽すして別に一像を模刻せしめ以て兼に致したりと云ふされば清凉寺の瑞像の所謂三國傳來なる説は宋の泰豫元年西曆四七二年に當れる寄迦羅の大族王摩羅經短經の大滅法及び鳩摩羅什婆三藏の父鳩摩羅瑛の印度より龜茲に移したる事迹と武帝の得たる模像とを基として作爲したるものなる可しとして其像の華趺に唐開元寺僧保彦の銘文あるをやされば此像は唐代の原作を歸らしたるものなること疑なし然れども斯の如き傳説の正否は瑞像當體の詮索に係り毫も本書卷の價值を軒輊するものに非ず

書卷の筆者狩野元信文明八年一永祿二年即ち西曆一四七六年一五五九九年の傳は前卷既に之を詳にせるを以て茲に贅せず爰は青蓮院准后尊應の書なるが尊應は攝政關白二條持基の男にして曾て天台座主と爲り永正十年西曆一五一一年正月八日示寂せし人なり元信の此書卷を作るや實に七年の歲月を費したりと云ふ通卷五軸二十六段悉く大青色の密畫にして遒勁嚴格なる狩野流の骨法に參するに繪卷物の製作に能事を極めたる上佐家の畫風と彩法とを以てし縝密機脫始と稱を此種の群作に絶するを見る誠にはれ古法眼最上乘の傑作にして萬世に寶藏せらる可きものなり唯惜むらくは當時交通未だ開けずして會て邦人の人智したる者なかりしが爲めに印度風俗事物の實狀は全く之を知るに由なく宮室衣器の制一に支那風に倣ひたる奇異の相を畫きたり然れども之を以て古法眼を責む可きに非ず當時邦人の想像固より此外に出づる能はざりしことを了して以て此書卷を觀ば瑞像緣起の本旨を發揮して餘蘊なき古法眼の卓絶なる手腕は永く嘆賞の値を損せざる可し茲に出す二圖は本書卷中の二段にして甲は悉達太子既に出家して檀特山に入り阿羅邏仙人と問答論議する圖乙は太子靜坐思惟するとき梵天及び帝釋天が天女に化して吉祥果を奉り備陳如等の五比丘隨從して共に苦行を修するところを圖せるものなり

경
신
기
년

蘇軾詩集卷之六

PANORAMIC HISTORY OF "THE DIVINE IMAGE," BELONGING TO SEIRYÔJI

(Two sections of five rolls, coloured; breadth of each roll, 1 foot 1½ inches.)

BY MOTONOBU KANÔ.

OWNED BY THE TEMPLE, SEIRYÔJI, SAGA, NEAR KYÔTO.

(WOOD-CUT AND COLLOTYPE.)

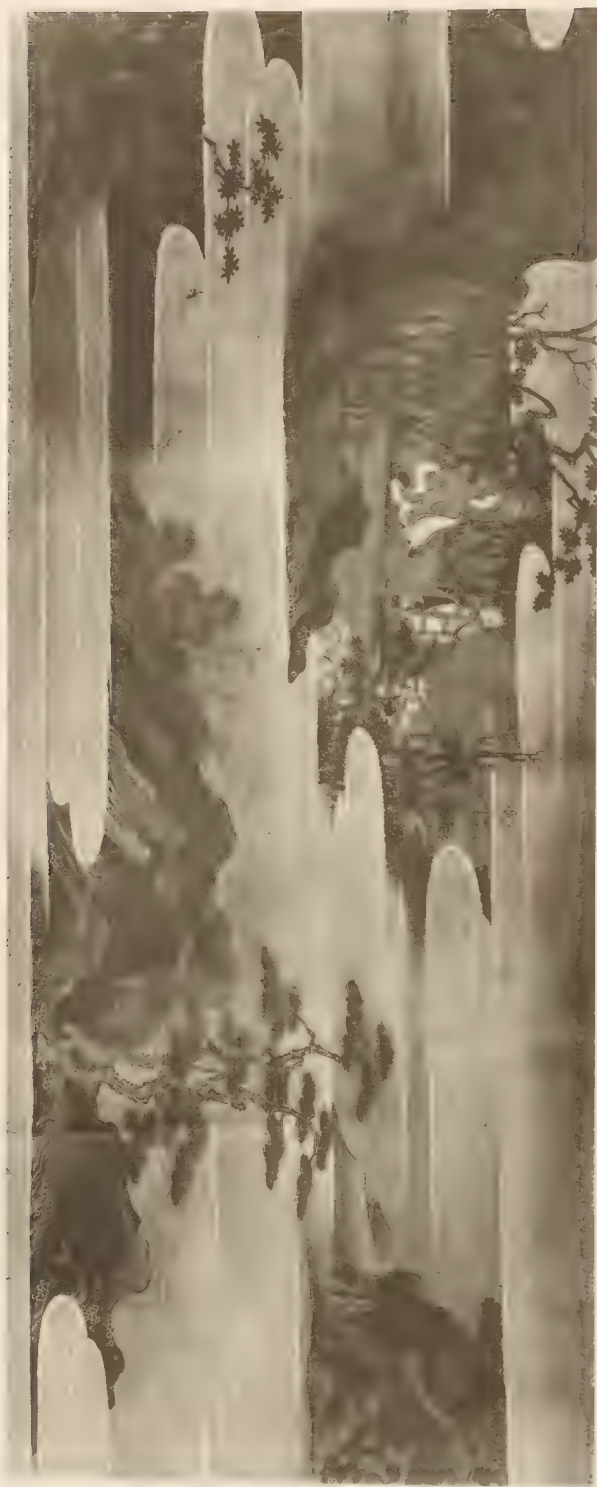
Gautama Siddhârtha, was born to Śuddhodana, ruler of Kapilavastu, a kingdom in Central India. Abandoning the pleasures of this world, the son studied the Law and meditated how he might strive successfully to ameliorate the unhappy condition of mankind. After fifty years of preaching, in which time he was instrumental in saving many souls, he at last attained Nirvâṇa in the forest of Sâla, in the province of Kusinagara. This son is Śakyamuni Buddha, as he is called. Once, when Buddha was at the Heavenly Palace at Trayastriṃśas (the abode of the blessed spirits) caressing his mother, Mahâmâyâ, so that he was not seen at Jambudvîpa for a while, Udayana, king of Kauśambi, besought his divine influence and desired to erect his image. Viśvakarmadeva came in the disguise of a sculptor and carved an image, of Buddha's exact stature, out of the fragrant wood of the Pride of India tree. This statue is called "The Divine Image" of the ancient temple, Jetâvana Vihâra, in India, where Buddha first preached his gospel. Some time after, the king of Pushyamitra promulgated the Law of Destruction to destroy this image, when Kumârayana, bearing it on his back, fled to a certain province, now called Kucha. The king of this province protected the image, and all the western provinces were speedily converted to the doctrine of Buddha and worshipped his image. In 377 Fu-chien sent Lu-kuang to the last mentioned province to bring the image to the then capital of China, with the assistance of Kumârajîva, son of Kumârayana. The Divine Image, and long afterwards, in the Sung dynasty, was installed in the Chi-sheng-yuan, of Fan-king. It happened that, in 986, a Japanese priest called Chônen went to China and ordered Chang-jung, a Buddhist sculptor, to make a copy of the image, and after that, securing the original image, he returned home to Japan in the 2nd year of Kwanwa (Western calendar, 986). It is this very noble image that is now preserved in Seiryôji. The roll, from which selections have been taken for reproduction here, contains illustrations of historical events, in consequence, referring to the facts narrated hereinbefore.

The biography of the painter of this roll, Motonobu Kanô, (Western calendar, 1476 to 1550), is given in detail in a former volume so that we need not repeat it here. The legend on the roll is in the handwriting of Sonnô of Seiren-in, a celebrated calligraphist. He became the archbishop of the Tendai sect, and departed this life on the 8th day of the 1st month of the 10th year of Eishô (14th February, 1513). It is said that Motonobu took as many as seven years in painting this roll, devoting to its execution the most thorough and painstaking labour. The complete roll comprises five parts, which are again divided into twenty-six sections, all of them being done in highly coloured pictures, executed with the utmost minuteness. To the rigorous and virile technique of the Kanô school, is added the effective colouring characteristic of the Tosa school: the latter appearing to the best advantage when presented in a roll of consecutive scenes in gorgeous detail. In this case, the minute details and gorgeous colouring are almost unrivalled among the many productions of this kind. It is the best possible work to hand down to succeeding generations as a great treasure, only it is a pity that in the days of the artist, international intercourse was not yet so developed that Japanese visited India, because, for this reason, no clue to Indian manners and customs was to be had; therefore, artists treated such pictures as these in such a manner that they exhibit Chinese palatial architecture, robes of state and clothing, and articles of furniture, instead of those India: so that the general effect may strike us as being quaint and anachronistic. But Motonobu's reputation does not in any way suffer from this, because no Japanese of his period, though never so imaginative, could extend his imagination to cover a wider range than he himself did. When regarded from this point of view, these pictures fully reveal the true significance of the traditions concerning the Divine Image, so that the unrivalled ability of Motonobu is sure to be worthy of perpetual admiration.

The pictures given here are taken from two sections of the rolls: one represents Siddhârtha as he was disputing with Alâra on Dantalôkagiri, some time after he had abandoned the world: the other depicts him as profoundly meditating upon his doctrine and the affairs of this life: together with Brahmâ and Indra in the disguise of Apsaras, presenting the saviour with the auspicious and gracious make. With them are Kaundinya and five other Bhikshu, mortifying themselves.

1. The first part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system (1) as $t \rightarrow \infty$. It is shown that the solutions of the system (1) are bounded and tend to zero as $t \rightarrow \infty$ if and only if the matrix A is Hurwitz. The second part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system (1) as $t \rightarrow \infty$ if the matrix A is not Hurwitz. It is shown that the solutions of the system (1) are bounded and tend to zero as $t \rightarrow \infty$ if and only if the matrix A is not Hurwitz and the matrix B is of rank n .

... WED BY THE TEMPLE SEIRYÔJI SAGA, NEAR KYÔTO.







耕作圖襖紙本淡彩 狩野之信筆

(各幅五尺九寸、横六尺二寸七分)

京都臨濟宗大本山大徳寺塔頭大仙院藏

大仙院は大徳寺第七十六代宗旦禪師が六角近江守政頼を化して永正六年西暦一五〇九年開創し自から退隠したる所なり、院内障壁の畫方丈は相阿彌傳は本書第二冊に出づの山水圖、西室は元信傳は第一冊に在りの花鳥圖にして、東室は狩野雅樂助之信永正十年一、天正三年即ち西暦一五・三年一五七五年の作に係り、其一半は本書第三冊に出でせる田家秋收圖、一半は即ちこゝに掲ぐる耕作圖、是れなり、其に圖實に指定せられたる名品にして、之信の大作此右に出づるものあるを聞かず、蓋し之信の書趣は兄元信に酷似し、其款印なきものは往々誤まりて元信の所作と鑑定せらるゝ稱すれども、鵜秋收圖と此圖とを併せ觀るに、其骨法固より父正信及び兄元信と甚しき徑庭あることなしと雖も、而も之を元信に對比するに、用筆較細勁にして、象形頗る精巧なるを見る、樹姿石皴及び人物活動の態、皆殊に然らざるなし、蓋し二家の畫に於けるや、莊重の力は則ち元信素より之信に勝り、給秀の巧は即ち之信素より元信に勝れり、之信用墨の法、焦墨の至濃より輕量の極淡に至るまで、錯綜間關の妙を盡くして、明暗の配合甚だ宜きを得たりと云ふ可し。

FARMERS AT WORK.

(Sliding screens, slightly coloured; 5 feet 10½ inches by 6 feet 2 4/5 inches.)

BY YUKINOBU KANÔ.

OWNED BY DAISEN-IN, DAITOKUJI, KYÔTO.

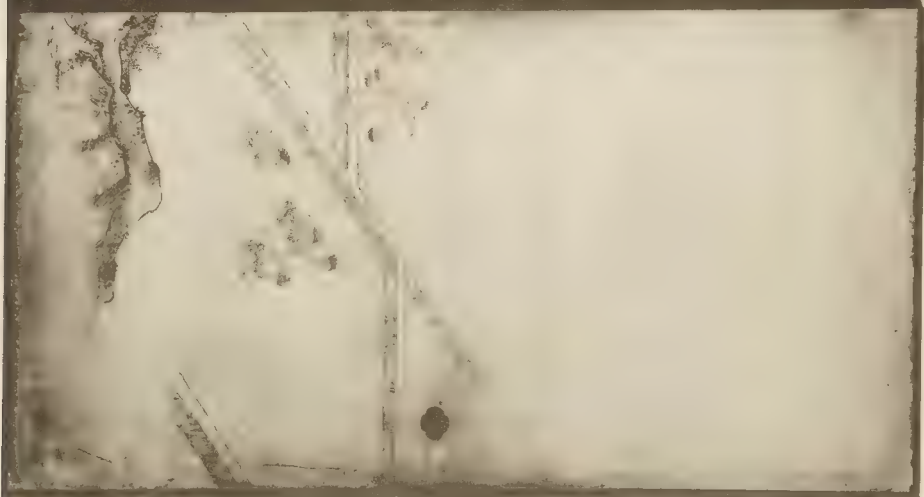
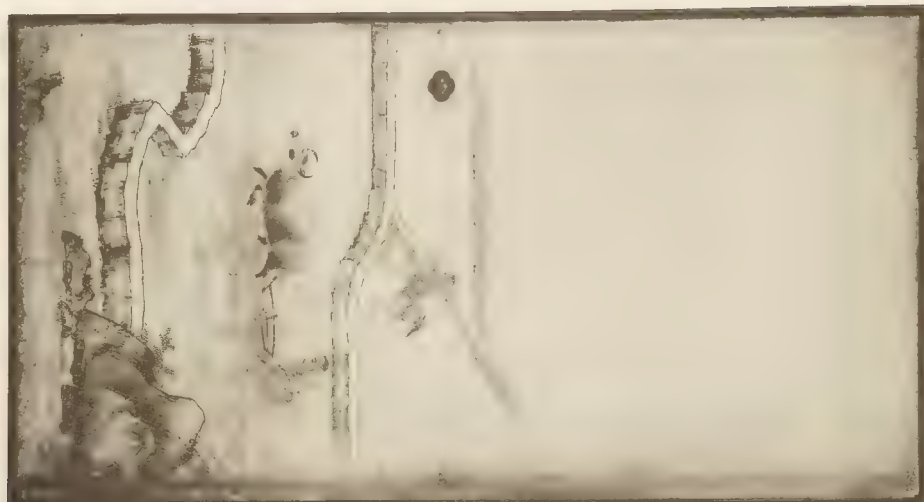
(COLLOTYPES.)

Daizen-in is the chapel which was erected by Sôkô, after making a convert of Masayori Rokkaku, feudal chief of Ômi province, and is the place wherein Sôkô passed the last days of his life in the 6th year of Eishô (Western calendar, 1509). In this chapel, there are many paintings on the walls: in the main room are landscapes by Sôami (a sketch of whose life is given in the second volume of this series); in the "West Room" are flowers and birds by Motonobu (whose life is given in the first volume); in the "East Room" are paintings by Yukinobu Kanô, Uta-no-suké, (10th year of Eishô to 3rd year of Tenshō, that is from 1513 to 1575). One half of the last mentioned is the painting entitled "Harvest Scenes," which is reproduced in the third volume of this series, and the other half is the picture given here. These two paintings are such noble works that they have been deemed worthy of being made one of the National treasures and we do not know any other work by this artist which exceeds them in merit. The general effect of pictures by Yukinobu, is somewhat similar to that produced by those executed by his brother, Motonobu, and canvases by the former, which bear no seal of his own, are often improperly and erroneously alleged to have been done by the latter. A comparison of the "Harvest Scenes" with this picture, will perhaps lead one to say that there is no radical difference between its general style and that of the father, Masanobu, or of the brother, Motonobu; but careful balancing these same pictures with authentic works by Motonobu, will lead us to the conclusion that Yukinobu's strokes are somewhat more exact and are stronger, and that his sketching is exceedingly brilliant and deft. The treatment of the trees and the clefts in the rocks, the lifelike attitude of the figures, all fully prove the correctness of this estimate. As for sublimity of conception, Motonobu stands far above Yukinobu; but when we consider daintiness of treatment, Yukinobu may justly be deemed superior to Motonobu.

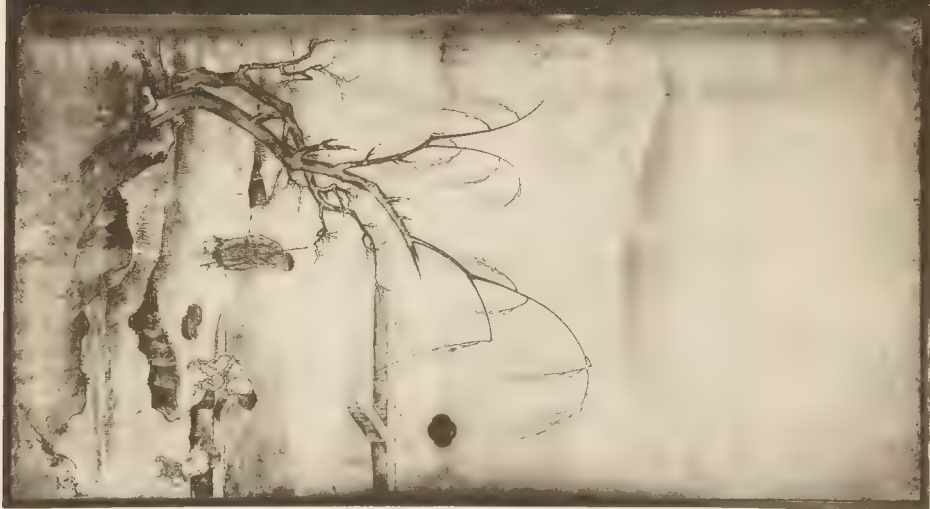
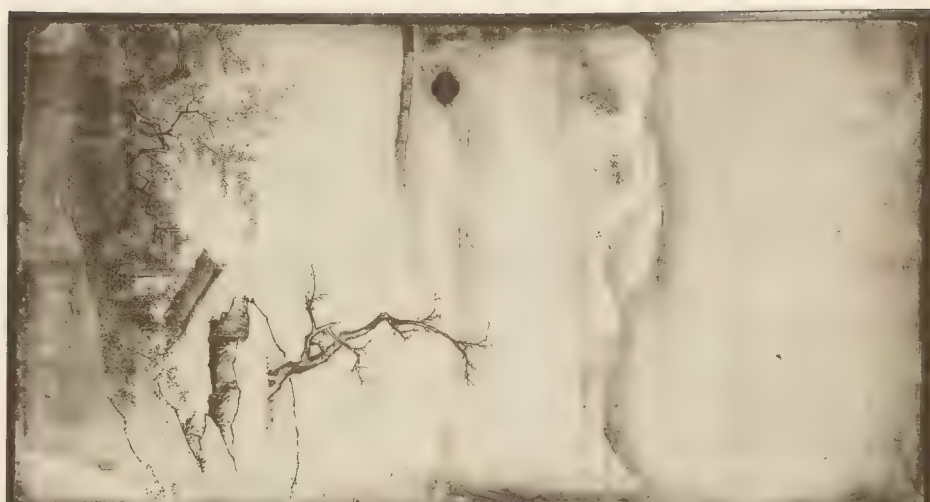
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OWNED BY A. ASEN-IN, DAITOKUJI, KYOTO









蓮花水禽圖(紙本墨畫) 倭屋宗達筆

(竪二尺八寸四分)

東京酒井正吉君藏

倭屋宗達は既に第二冊及び第五冊に述べたる如く徳川時代の初期西暦第十七世紀の初世に出でて前代桃山の豊富瑰麗の趣と古土佐の格法とを加味して一家特得の書風を創成し以て當代の繪畫界に一種の異彩を放ちし大家にして、濃厚華麗なる彩色畫より瀟灑淡泊なる水墨畫に至るまで悉く其特長を現はし到底他人の企及すべからざる妙を發揮せり茲に出すものゝ如き乃ち其水墨畫の好標本にして濃墨の淡雅超脱なる意匠の輕妙飄逸なる洵に嘆賞すべき逸品なり由來世人は濃厚なる彩色畫家としての宗達のみを知りて未だ洒脫なる水墨畫家としての彼の半面を知らざる者多しされば此畫の如きは彼の眞面目を示すに於て缺ぐべからざる材料なりと云ふべし

LOTUS AND WATER-FOWL.

(Kakemono, monochrome sketch; 3 feet 9 $\frac{1}{4}$ inches.)

BY SÔTATSU TAWARAYA

OWNED BY Mr. SHÔKICHI SAKAI, TOKYO.

(COLLOTYPE.)

As we have already explained in the second and fifth volumes of this series, Sôtatsu Tawaraya appeared in the world of art at the beginning of the Tokugawa era (first part of the 17th century). He originated a special method of painting which was peculiarly his own, in which were combined the richness of colouring and elegance of composition that characterised the previous era, Momoyama, with the technique of the old Tosa school, and thereafter, displaying his own individuality, he became one of the greatest masters in the art world of that time. He showed this individuality in every phase of his productions; in dense and beautifully coloured pictures, as well as in light and free sketches in which are used only india-ink and water. In everything, he displays mysterious points which are quite unattainable by others.

This picture is one of the most beautiful examples of his monochrome sketches; in the adroit and superior use of india-ink and in the freedom and eccentricity of the design, it is a wonderfully rare production. Hitherto, people have, as a rule, understood him only as a great painter of densely coloured pictures; few knew that he was equally great in his india-ink and water sketches. Consequently, this is one of the pictures that are indispensable to show the wide range of his genius.



般若守護十六善神圖(絹本淡彩) 久隅守景筆

縦三尺六寸一分、横一尺九寸

男爵岩崎彌之助君藏

久隅守景は加賀の人にして通稱を半兵衛と云ひ、陳省無下簪一に無礙齋に作も等の號あり又款印に捺印(一)に捺印に作る、重山等の文あるを見る、書を狩野探幽本書第二冊及第八冊に其傳ありに學び桃田柳榮守光、足常庵守周及尾形幽正守義と共に門下の四天王と稱せらる然れども守景造詣最も深く所謂四天王中獨り頭角を拙づ山水人物儘に師家の墨を摩し或は探幽に勝ると稱せられ又探幽をして其作を誤りて己の畫く所と爲し或は社自から落款を下すに至らしめしと云ふ守景また雪舟の風を慕ひて簡助の筆致峭拔の情趣兩ながら能く之を得たり其佳作に至りては雪舟秋月と雖も其美を擅にすること能はざるもの少からず守景初め京都に在り後江戸に移り晩年加州侯に徵されて金澤に居る三年祿を得ず將に辭して江戸に歸らむとす侯之を聞きて笑ひて曰く我が祿を給せざりしは惜を知らざるに非ず守景氣高くして人の爲めに多く畫かす其畫世に稀なり既に食しからしむること三年想ふに丹青に衣食するの止むことを得ざるよりして所作既に對内に少からじと則ち之を扶持せりと云ふ守景久しく加賀に在りしを以て其風頗る古九谷の磁畫に影響せり其歿年詳ならず延寶西暦一六七三年—一六八〇年に盛にして元祿西暦一六八八年—一七〇三年に歿したるもの、如し

守景の作今に存するもの少からずと雖も密書大作に至りては則ち畫だ多からず、疑に出す所の般若守護十六善神圖は固より宗教畫なるに由ると雖も謹嚴緻密の描法宛に守景の製作に稀なるものなり、道徳の筆力亦見るべし此圖は大般若波羅蜜經佛説の教主釋迦如來を中尊とし所化の菩薩文殊普賢並びに同經を支那に將來し翻譯したる玄奘及び玄奘を行旅の難に譲りたる深沙大將を兩側に圖し其左右に同經守護の十六善神を畫きたるものなり、所謂十六善神とは提頭韃吒毗盧勒叉以上右方毗沙門吒婆樓又以上左方の四天王及び摧伏毒害增長歡喜除一切障難殺除瞋害能惡以上右方囉一切怖畏救護一切善攝伏諸魔能救諸有獅子威猛勇猛心埒以上左方の十二神是れなり

DEFENDERS OF THE BUDDHIST SCRIPTURES.

(A Kakemono, slightly coloured, 3 feet 7 inches by 1 foot to 3/4 inches.)

BY MORIKAGÉ KUZUMI

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE)

Morikagé Kuzumi was born in the province of Kaga, and was ordinarily called Hanbei. He used several pseudonyms, among them being Ichim-ô, Mugesai, and others. He studied painting under Tannyû Kanô (whose life is given in both the 2nd and 8th volumes of this series). This artist, Ryûiei Momoda, Jôan Kamitani, and Yûgen Ogata, were called the four most eminent of Tannyû's pupils. Morikagé was, however, the most proficient in attainments of all of them, so that he alone distinguished himself and is said actually to have been a match for, or even superior to, his master in depicting landscapes and figures. Subsequently, Morikagé came to have a fancy for Sesshû's methods; that is a simple but strong technique and an acute, cunning touch, both of which characteristics he assimilated to the fullest extent. In the early part of his professional life, he resided in Kyôto, but afterwards moved to Yedo. He was subsequently summoned by the feudal chief of the Kaga clan to live at Kanazawa, the capital of the fief; yet during the first three years of his residence in that city, he received no annual salary at the hand of his lord, and, therefore, was on the point of leaving Kanazawa for Yedo. On hearing of Morikagé's intention, his lord remarked, with a smile: "I was not unaware of his impoverished circumstances, yet I purposely did not bestow any salary upon him. His is a lofty character, as is well known, and he will not readily paint just for the sake of others, so that his pictures have been but rarely found. Now, I have left him in poverty for three years past and perhaps, in order to supply himself with the necessities of life, he has been compelled, against his natural inclination, to paint and to sell his pictures, which will probably be found in considerable numbers within my dominions." Thereafter the artist was, for the first time, granted a pension. As he remained in Kaga for some years, his style of painting exerted some influence upon the decoration of the pottery produced in that district, which we call "Kutani-yaki." The date of Morikagé's death is not known exactly, but it is evident that he was living in the Eimpô era (Western calendar, 1673-1686), and died during Genroku (1688-1703).

Although there are not a few of Morikagé's works still extant, yet his masterpieces, displaying minute and painstaking detail, are scarce. The picture of the "Defenders of the Buddhist Scriptures," given here, is, of course, a religious subject, and the solemn and precise technique is truly such as is rarely seen in his other compositions, while the energetic brushwork is also worthy of our highest appreciation. The canvas shows Sâkyamuni-Tathâgata, the founder of Buddhism, who is described in the Mahâ-prajñâpâramitâ sûtra as of great eloquence, surrounded by Bodhi sâttvas, Manjûrî, and Samantabhadra, together with Hwen-thsang, who brought the canon to China and translated it into Chinese from Sanskrit. On each side of Hwen-thsang are seen Citragupta, who protected him on his hard journey; as the others are supported on one side or the other by the sixteen beneficent gods who defend the canonical books. These sixteen are the so-called Tchatur-Mahârâdja, (the Four Deva kings, that is Dhritarâshtra and Virûdhaka, on the right-hand side, with Valîravana and Virûpakcha, on the left), together with twelve minor gods.





地藏菩薩畫像(絹本着色) 狩野常信筆

(竪三尺四寸五分、横一尺七寸二分)

男爵岩崎彌之助君藏

地藏菩薩は釋迦牟尼佛の付屬を受けて釋迦佛滅後より彌勒佛出世に至る前後二佛の中間に在りて三界の大導師となり或は聲聞相を現じ又は菩薩形を示し種々の方便を以て六道地獄餓鬼畜生阿修羅人間天人の衆生を濟度するを本願とせり

此畫の筆者狩野常信寛永十三年(正徳三年即ち西暦一六三六年)一七一三年のことは既に第九冊に詳述したり蓋し常信は徳川時代の狩野派中探幽に亞ぎて最も尊敬すべき大家にして探幽と共に大に狩野の家聲を宣揚しよく畫壇の覇を大成したり而して常信の畫は家格の外更に雪舟を尙慕し且つ土佐の風趣をも參酌したるが故に其畫致殊に沈着溫雅にして優麗清潤なるを覺う此に出ず地藏菩薩の如き乃ち其一例にして風趣最も拘すべく彼れが手腕の非凡卓拔なりしを窺ふに足るべき逸品なり

BODHI-SATTVA ARYA-KSHATI-SARVA (JIZÔ BOSATSU.)

(Kakemono, coloured; 3 feet 4 1/4 inches by 1 foot 8 1/2 inches.)

BY TSUNENOBU KANÔ.

OWNED BY BARON YANOSUKÊ IWASAKI, TOKYO.

(COLLOTYPE.)

Bodhi-sattva Arya-kshati-sarva became a great leader and teacher of the three worlds, Heaven, Earth, and Hell. Having been spiritually solicited by Śakyamuni during the interval that elapsed between the death of Śakyamuni and the appearance of Maitreya, he sometimes showed to the people the appearance of a Śrāvaka, and at others that of a Bodhi-sattva: taking various times for these manifestations and changing his appearance in many ways. His doctrine dealt particularly with the salvation of the whole world from the six punishments which follow sin, namely, of the deepest Hell itself, of the Hell of hunger, of eternal torment for immorality, of torture for hypocrisy, of life itself, and of the unsanctified life hereafter.

We have already written at some length, in volume IX. of this series, about the artist who painted this picture, Tsunenobu Kanô (who lived from the 13th year of Kwanyei to the 3rd year of Shôtoku; that is from 1636 to 1713). Next to Tannyû Kanô, he was the most respected among the masters of the Kanô school during the Tokugawa era; for, with Tannyû, he greatly elevated the reputation of the family name, Kanô. He himself came to be considered the ruler of the art world, and by the force of his character he made his government complete; yet his artistic traits were an inheritance from his ancestors which he further developed by careful study of the works of the Sesshû school, and he likewise derived great benefit from the Tosa school. As a result of these natural instincts and assiduous study, his paintings are very elegant, yet reserved; beautiful, yet clear and effective. The *kakemono* we have reproduced here is an example of his work. Its purport is readily understood, and the canvas is one of the rare articles from which we learn much of his excellent and remarkable skill.





葵石戯猫圖絹本着色 支那清朝沈南蘋筆

(竪五尺二寸五分、横二尺三寸二分)

男爵岩崎彌之助君藏

沈南蘋のことは既に展本書に記載したる所なるが茲に出す葵石戯猫の圖また彼れの筆にして、辛亥冬日吳興沈銓寫の落款あり按するに辛亥は我が享保十六年(西曆一七三一年)に當り沈銓の長崎に來りしも亦同年十二月に在りたれば此畫は恐らく來朝後間もなく揮灑したるものなる可し今これを展觀するに、其筆法精緻微細にして説色濃艶健美を極めたるのみならず、よく花卉の實を捉へ猫兒の神を傳へたるの妙に至りては、實に南蘋獨道の畫法なりと云ふ可し、聞く此畫もご永井盤谷翁名は喜原有名な書家の藏所に係り、頗受珍賞して措かざりしものなりと云ふ

HOLLYHOCKS, ROCKS, AND PLAYING CAT.

(Kakemono, coloured; 5 feet 2½ inches by 2 feet 3⅓ inches.)

BY CHEN NAN-PIN (CHINESE).

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPE.)

We have already spoken very often of Chen Nan-pin (otherwise called Chen Chuan) in this series. This picture also was painted by him. In the legend, written on the canvas, we read the following words: "The winter day of Ka-no-to I, by Chen Chuan of Wuhsing." Now, when we consider this quotation, we find that Ka-no-to I coincides with our 16th year of Kyôhō (1731), and it was in the 12th month of that same year that Chen Chuan arrived at Nagasaki; hence, it is probable that this picture was executed very soon after his appearance in Japan. When we examine the picture, we readily see that the brushwork is very minute and skilful, and that the colouring is elegant and effective. Not only are these points conspicuous, but the canvas shows the flowers and plants in a most lifelike way, while the mysterious grace imparted to the playful cat, displays effectively the special originality of Nan-pin. We hear that this picture formerly belonged to the Venerable Bankoku Nagai, a famous calligraphist, and that he prized it highly, knowing it to be a very rare treasure. It was displayed at the First Exhibition of Old Arts, opened at Uyeno Park, Tokyo, in April of the 15th year of Meiji (1882), where the beholders praised it highly and were astonished to find such a remarkable picture

酒を飲むるは常例に過ぎず、酒を飲まざるに能はざるは、
 此處までも云ふ可い間、此處、と云ふは、登谷村に於て
 星ヶ原見の物語を創へたるの御日子にて、實に前後兩章
 の物語を讀み終るゝ處のけるに、云ふは、吾れに實々
 のなる間、今このを鑑照するに、北条時高海邊跡に
 のするに、此處に於て、吾れに問ひて、解さるゝに
 一十三、半に當り、此處のに、此處に來り、亦同半十二
 の此處の若衆も、對するに、吾れに此處、第十六兩所
 の出ず、其處跡の圖を、對するに、吾れに、吾れに、此處
 前後のこと、此處に、此處に、此處に、此處に、此處に、

(望正只二十度分，點二只三十二分)

葵江雜記圖錄本音分

2 feet 2 1/2 inches by 2 feet 3 1/2 inch x

OWNED BY BARON YAMASUKÉ IWASAKI, TOKYO.

(COLLOTYPE)

It is already spoken very often of Chinese paintings called "Chuan" in this series. This picture also was painted by him. In the legend, we find the following words: "The winter day of K'ang-nan 1, the 1st day of the Chinese of Hwang". Now, when we consider this duration, we find that K'ang-nan 1 coincides with our 18th day of 1730 (1731) and it was in the 18th month of that same year that Chen Chuan arrived at Nagasaki; hence, it is absolutely certain that this picture was executed very soon after his appearance in Japan. We examined the picture, we readily saw that the drawing is very minute and delicate, and that the coloring is elegant and effective. Not only are these points convincing that the canvas shows the flowers and plants in a most delicate way, which the Chinese painters imparted to the picture, but it displays effectively the special refinement of Nishete. We learn that this picture, formerly belonged to the Viceroyalty of Nagasaki, a famous calligraphist, and that he painted it slightly, knowing it to be a very rare treasure. It was displayed at the First Exhibition of Old Japan, opened at Utsuno Park, Tokyo, in April of the 13th year of Meiji (1880), where the exhibitors placed it highly and were astonished to find such a remarkable





鯉魚圖雙幅絹本淡彩 圓山應舉筆

(全四尺二寸五分、横一尺八寸三分)

伊勢國小津與右衛門君藏

圓山應舉享保十八年—寛政七年即ち西曆一七三三年—一七九五年一たび世に出でてより京畿の畫家其數幾百なるを知らずと雖も直接間接其感化影響を蒙らざるもの殆んど罕なり是れ蓋し應舉が畫界に新生面を開拓し、以て舊法古格の間に局促たる徒輩を警醒したる其見識の高く千古に卓越したるに由らざる可らず然れども應舉の畫風を直解して寫生的なりとし、彼れの妙處全くこゝに在りとするは未だ應舉の應舉たる所以を知るものにあらず彼れの寫生は物象の神を靈活に傳へんが爲めに、其眞を如實に寫すに在り故に其門下を提擧するの言に曰く、豪放磊落氣韻生動の如きは物象を自在に寫し得るの後に於て自然に意會す可きものにして、初學の徒の窺ふ可きにあらず故に初學の徒は構思に心を盡くして先づ物象を寫さんことを力む可きなりと要するに彼れの力めたる寫生と之に要したる苦心用意は恰も高山の絶頂に達し、心意洞然物我の境を離れ、天空に逍遙するが如き究竟の快味を得んが爲めに擇びたる一の路程なりしのみ彼れが徳川中期以後の我繪畫史上に燦然たる光輝を放てるもの偶然にあらずなり

此に出す雙幅は安永八年(西曆一七七九年)即ち彼れが四十七歳の時に成れる筆なり、鯉魚は家鶏狗兒の類と共に應舉得意の畫題なるのみならず彼れの技倆既に圓熟し、一枝の靈筆よく一世を風靡したる時の作なれば、筆致自ら清秀を極め、鯉魚の唼嘴優游するの狀寫し得て其眞髓を發揮し、韻趣彫りなきを見る蓋し千慮に傳ふ可きの名品なりと云ふ可し

CARP.

(A pair of *Kakemono*, slightly coloured; each, 4 feet 3 $\frac{7}{10}$ inches by 1 foot 9 $\frac{5}{16}$ inches.)

BY ÔKYO MARUYAMA.

OWNED BY Mr. YUEMON OZU, ISÉ PROVINCE.

(COLLOTYPES.)

After Ôkyo Maruyama (who lived from the 18th year of Kyôhō till the 7th year of Kwansei, that is from 1733 to 1795) appeared in the world of Art, though there were a thousand artists in and around Kyôto, there were but few of them who were not influenced by his methods, because he had displayed such remarkable artistic ability that he created great consternation amongst those who were still worshipping at the shrine of Ancient Art. This influence was likewise due to his superior knowledge, which was exceptional among Japanese artists, from the earliest to the latest. Yet some, having superficially inspected Ôkyo's pictures, think that they are simply clever reproductions from life, and such hold that this alone was his mysterious point; but this is not correct, and it is not the way we understand Ôkyo's peculiarity. In preparing himself for that original work in representing various forms of life which was Ôkyo's greatest merit, he devoted himself to the study of all the phenomena of that life, until he attained comprehension of the spirit which animates all creatures: then, as it were, having assimilated that spirit, he combined with that knowledge his own artistic tastes, and in copying Nature he seems to have reproduced Nature itself just as it is, not merely as it appears to the ordinary sight. Hence, he cautioned his pupils as follows: "Boldness, simplicity, high-mindedness, and action, these characteristics must be understood as they are presented to us by Nature; afterwards we very easily acquire knowledge to depict all the phases of life itself: and because these characteristics are not those which beginners readily pick up by taking a superficial peep into the mysterious book of Nature, therefore beginners must study how to paint all things very minutely, pondering deeply over the essential nature of what they contemplate." In short, the labour and preparation which Ôkyo undertook to fit him for depicting living things, evolved a lofty feeling that is comparable with the state of a person who climbs to the top of a high mountain and, in the inspiration and ecstasy which is there created, elevates his spiritual nature to such an exalted condition that he feels almost as if he had ascended to another world and were treading the golden, happy streets of Heaven. What came to Ôkyo was just the same kind of illumination as that which is gained by such a person as we have imagined; and this alone is the way which he chose to secure the inspiration which marks his works. It was not as result of mere chance that he shines so brilliantly in the history of Japan's Art just after the middle period of the Tokugawa dynasty.

The pair of *kakemono* which we give here, were painted by Ôkyo when he was 47 years of age; that is in the 8th year of An-ei (1779) and not only is the subject one of his specialties, carp, barnyard fowls, and puppies, but these pictures were painted when his genius had reached the highest point of its subtlety, and when he had attained such professional pre-eminence that "the wind made all trees bow to him." Therefore, the force of the brush is at the highest point of loftiness; and the action of the carp, some pushing their mouths up out of the water, others swimming freely, show the very nature of the fish, and the technique of the pictures is beyond expression. Truly, these are precious treasures which we must sacredly preserve to our posterity for a thousand years.

ついでに

其其語を辨解し、應酬難くとも見えず、且、衆の解く可きもの、俗品
 和の事、其の筆、姓自の南表、酒を傾成、和衆の愛酒するの類、其の
 和の事、其の筆、姓自の南表、酒を傾成、和衆の愛酒するの類、其の
 和の事、其の筆、姓自の南表、酒を傾成、和衆の愛酒するの類、其の
 和の事、其の筆、姓自の南表、酒を傾成、和衆の愛酒するの類、其の
 和の事、其の筆、姓自の南表、酒を傾成、和衆の愛酒するの類、其の

[illegible]

(四) 以：市五錢，黠。又八廿三也。

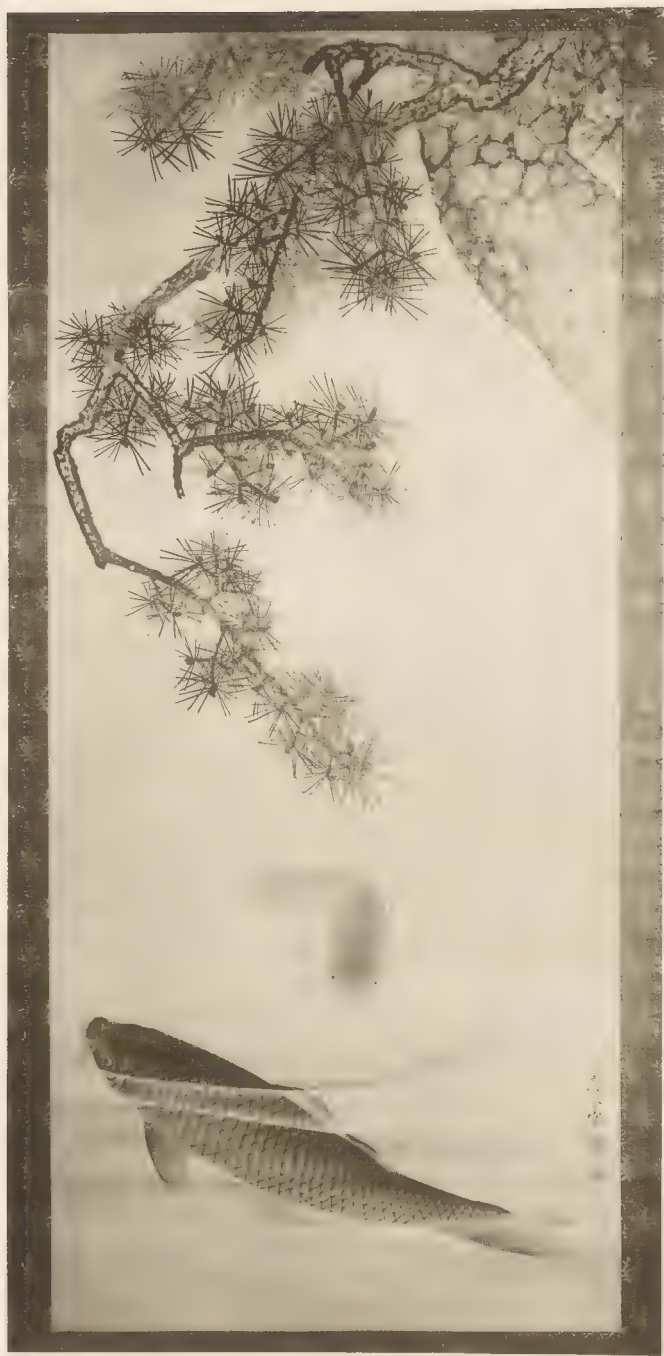
魚圖變神錄本齋深
四山惠舉筆

CARP.

A pair of *Kakemono*, slightly coloured; each 4 feet 3 : 2 inches by 1 foot 9 : 1 inches.

OWNED BY MR. YOEMON OZU, ISE PROVINCE.
BY OKYO MARUYAMA.

(27901012)









月下野狸圖(絹本着色) 森狙仙筆

(竪三尺八寸、横一尺八寸)

大坂生島嘉藏君藏

狙仙の傳は第三冊に述べたるを以て爰に再びせず、彼れが近古動物畫家の白眉として推稱せらるゝ、所以其遺作に見て盛名の下虚士なきを知る可し。本冊收むる所の圖野狸鼓腹の姿、上身稍肥大に過ぐるの嫌なきに非ずと雖も、其別過の輕筆は毛骨隱起の妙を極め、而も此作者平生の所作の描毛往々輕弱なるに比するに、勁健の致稀れに見る所なり。淡墨を濃して烘染したる雲烟の描法に至りては、妙趣更に言ふ可からざるものあり。

WILD BADGER IN THE MOONLIGHT.

(Kakemono, in colours, 3 feet 8 inches by 1 foot 8 inches.)

BY SOSEN MORI.

OWNED BY MR. KAZÔ IKUSHIMA, ÔSAKA.

(COLLOTYPE.)

A sketch of Sosen's life is given in the third volume of this series and therefore it is hardly necessary to repeat here. The fact that he is esteemed the best modern painter of animals, may well be inferred from an inspection of those of his works that are extant, and a brilliant name sometimes, as in this case, does ample justice to a man of merit. Looking at this picture of a wild badger drumming on his belly, we must admit that the upper half of his body is somewhat disproportionately large: still, Sosen's light hand depicts the exact characteristics of the fur and of the frame so admirably, that such criticism seems almost captious. The virile technique evinced in this picture is such as is rarely seen in our artist's weaker and more delicate work, which shows us merely wool or fur. The effective conception and the light inking displayed in this picture are unspeakably beautiful.





支那美人圖絹本着色 長澤蘆雪筆

(竪三尺一寸三分、横一尺三寸三分)

近江國大津村田利兵衛君藏

蘆雪の傳は既に本書第六冊に出せり、今少し其遺を拾はむ蘆雪もと菅川淇園と善し會て相習りて紙園に會し蘆雪畫を作り淇園藏を題して以て之を售り數日にして若干金を獲共に一夕の豪遊に費せりと云ふ其疎放不羈の性以て見る可し畫く所筆致磊落の妙ありて粗獷の失を兼ねたるもの多きも亦所以なきに非ず又會て其師應舉を凌ぎて破門せられたるは師の畫き與へたる聖本を以て己の臨する所と爲し群りて批評を求めしに應舉知らずして之に朱を加へしを後新に淨寫して應舉に示せしかば應舉却りて善しと稱せりとこの事實に由ると云ふ是れ固より一場の惡作劇に過ぎず蘆雪の性癖を知りて之を考ふれば必ずしも深く尤むるに足らざるなり唯應舉の細心謹直能く之を容れざりしのみ彼れが天成の畫才は斯くの如き性癖の爲めに其作をしめて粗獷一邊の惡趣味に墮せしむるに至らずして愛ねて能く流麗の風格を揮灑せしめたること此に出せる美人圖に徴するも明なりされば一たび破門せられたりとも難も駒井源琦と共に永く應舉門下の雙絶と稱せられ趣味相似たる同代岸派の畫人河村文鳳の如き推賞して以て及ばずと爲し白井華陽亦之を評して蘆雪の畫若し秀祖逸氣あれば即ち探幽月溪と雖も衡を爭ふに足らんと曰へる皆宜なり傳へ云ふ時人蘆雪の常に粗畫を作れるを見て曾て之に問ふて曰く細畫は作り能はざるかと蘆雪即ち方寸に百鳥を畫きて之を示せしかば其毫も應舉に劣らざるを見て歎賞措かざりしとぞ知る可し蘆雪の能く師風の堂奥に極詣して而も様に依らず敢て別に自家一流の創格を試みたることを本圖の如きは則ち彼れが平生の長處にあらず全く師風に從へるものにして藝に第六冊に掲げたる山姥の圖の如き縱横の筆力新氣幅に満ち鬼氣人に迫るものと大に其趣致を異にし却りて纖麗麗麗の美人を以て殆ど唯一の特長と爲せる源琦の妙所を奪ひ來りて生動の氣事ろ勝れる所あり値ふに或は壯時向來第一家の機軸を出さざりし頃の作に非ざるか天若し此名匠に歳を假して僅に四十五にして逝かざらしめば此種の趣味渾融圓熟して更に向上の建境に入りしならむ

A CHINESE BEAUTY.

(A Kakeмоно, coloured, 3 feet 1 3/5 inches by 1 foot 3 1/4 inches.)

BY ROSETSU NAGASAWA.

OWNED BY MR. RIHEI MURATA, ÔTSU, ÔMI PROVINCE.

(COLLOTYPE.)

A sketch of the life of Rosetsu has already been given roughly in Volume VI. of this series, but we may add a few particulars that were there omitted. It is said that he was at one time on amicable terms with Kiyen Minagawa, and that once they met at a tavern in the Gion district, Kyôto, when Rosetsu painted several pictures on which Kiyen (of some fame as a calligraphist) wrote certain comments. Selling their joint product, they found themselves with a sum of ready money which they promptly squandered in convivial gatherings at which *geisha* figured conspicuously. From this fact Rosetsu's somewhat wild and dissolute nature may be inferred; and it is natural, therefore, that the effect of his pictures is to suggest a lack of conventionality, as well as some faults of excessive freedom in treatment. It once happened that he was dismissed by his master, Ôkyo, because he had suggested some changes in a certain picture which, although the subject had originally been worked out by the master, Rosetsu pretended had been done by himself. Ôkyo, without realising that a trick was being played upon himself, sketched in certain corrections; then the rude pupil made a fair copy, which he showed to his master as an original composition and received praise for it. This was, indeed, a trick in very bad taste; but when we consider Rosetsu's propensities, it scarcely deserves great blame; it was only that the cautiousness and fairness of Ôkyo could not tolerate it. Rosetsu's inclinations did not lead him into improper displays of his wildness alone, for he also gynes some graceful traits, and this may readily be inferred from an inspection of this "Chinese Beauty." Although he was dismissed by Ôkyo, yet he and Genki Komai were, and are, called the two greatest geniuses among all of Ôkyo's pupils, so that Bumpô Kawamura, a contemporary artist of the Kishi school and who had the same tastes, commended him and confessed himself far below the genius in artistic ability. Kwayô Shirai likewise made this remark: "If his work had certain traits of excellence and nobility, it would assuredly have been a match for that of Tannyû and Gekkei." All these comments are truly just. A tradition says that, seeing Rosetsu produce rough pictures nearly all the while, some of his contemporaries asked him if he could not make finer ones. As a retort to this, Rosetsu painted a hundred birds on a small canvas and showed it to them, much to their amazement and admiration; and their unanimous opinion was that it evinced no less skill than a picture by Ôkyo; hence we may conclude that he mastered the inmost mystery of his master's technique and yet created marked features of his own, instead of producing mere slavish, worthless imitations.

The picture presented here, does not, indeed, exhibit Rosetsu's individuality, because it is confessedly in imitation of his master's style, and it is different in its essential features from the *Yama-uba*, "Female Monster of the Mountains," given in Volume VI. of this series, in which his bold, free strokes are spread over the whole canvas with effects that are absolutely terrifying; still, the present picture is so ably executed and vivifies the woman's figure so effectively that Genki himself is thrown into the shade, although his speciality was the delineation of forms of elegant and delicate beauty. We suspect it is one of the pictures which Rosetsu executed in his youth. He died at the age of 45, but if Heaven had spared his life a little longer, he would assuredly have improved his methods in this style of painting and made much further advance.

支那漢人圖誌本卷四 支那漢人圖誌

A. kakemono, columned; left 1 3/4 inches by 1 foot 2 1/2 inches

OWNED BY MR. KINJI MURATA, OTSU, OMI PROVINCE





孔雀圖絹本着色 山口素絢筆

(竪五尺二寸六分、横二尺一寸四分)

男爵岩崎彌之助君藏

圓山應舉の「たび京洛に清新なる畫院を開き、所謂圓山派なるもの、精華を發揚するや、其門に赴く徒頗る多く、恰も梅櫻桃李一時に咲き亂れ、紫紅萬葩空に翻へるの盛觀を現出したる、茲に掲ぐる孔雀圖の筆者山口素絢はかの月溪、唐時源琦等の諸名家と共に、應舉の十哲と稱呼せせらし一人にして、字は伯後山齋と號し通稱を武次郎と云ひ京都に生る其能麗なる筆は、殊に邦俗の美人を寫すに適し源琦の唐美人と相並んで一代の令名を博したり、本畫の如き未だ命世の大作と云ふ可らざるも、黃塵を絶ちたる仙壇の巖上、一羽の孔雀が其優美なる衣裳を著けて俯仰する模様は、眞に迫るるに加へて、設色の鮮妍なる、意韻の深遠なる蓋し十哲の名に慙ぢざるの作と云ふ可し、文政元年西曆一八一八年十月二十四日歿す

PEACOCK.

Kakemono, coloured: 5 feet 2½ inches by 2 feet 1½ inches.)

BY SOKEN YAMAGUCHI.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(WOOD CUT.)

When Ōkyo Maruyama, for the first time, introduced to the citizens of Kyōto his own new and fresh method, and revealed the exquisite essence of the so called Maruyama school, a crowd of artistic men gathered about him for instruction, and presented an appearance of conditions so brilliant as to be justly comparable with the scene of this earth when all the beautiful flowers of spring have come forth and their bright colours are shining against the light of the happy sky.

Soken Yamaguchi, the painter of this picture of a peacock, was with Gekkei, Rosetsu, Genki, and others, among the ten most famous of Ōkyo's pupils. His pseudonym was Sansai, and his familiar, personal name, Takejinō. He was born in Kyōto. His gorgeous and beautiful style was especially fitted to portray the fair sex of this country and won for him the greatest reputation, fully equal to that of Genki, who depicted Chinese beauties. The present picture, although not work of the highest description, nevertheless merits appreciation: the effect of a peacock of most beautiful plumage, standing on a big stone, far away from the dusty world, and gazing wistfully on the surrounding scene, is most true to life. Besides, the profound conception and the refreshing colouring, are indeed worthy of one of "the ten greatest pupils." Soken died on 24th day of the 10th month of the 1st year of Bunsei (Western calendar, 23rd November, 1818)





春秋山水圖(絹本着色)

松村景文筆

屏風・雙張附十二圖中の二圖

各幅三尺五寸六分 横二尺一寸八分

子爵大久保忠一君藏

松村景文通稱要人字は子漢華溪と號す四條派の祖與春の弟なり最も花鳥を巧にし淡彩妍麗筆墨秀潤布局清楚頗る圓山派の堂奥に詣りて名聲一時に重し山水人物に至りては専ら家兄の風に倣ひ深く其妙所を領畧せり京都堺町四條の北に住し天保十四年西曆一八四二年四月二十六日歿す歳六十五城南大通寺に葬る茲に載するものは屏風一雙張附十二ヶ月圖中の二葉にして甲は雪中の山家を寫して早春一月の風趣を現はし乙は月下の村莊を描きて中秋八月の光景をせり揮灑例によりて輕妙を極め筆路滑脱墨痕淋漓たるところ以て其至練の妙技を見る可きものと云ふ可し

LANDSCAPES OF THE EARLY SPRING AND MIDDLE AUTUMN.

(Two pictures on a pair of screens, coloured; each, 3 feet 5½ inches by 1 foot 2 inches.)

BY KEIBUN MATSUMURA

OWNED BY VISCOUNT TADAKAZU ÔKUBO, TOKYO.

(COLLOTYPES.)

Keibun Matsumura was familiarly known as Kanamé. His personal name was Shisô, and he used the pen-name, Kwakei. He was a younger brother of Goshun, the founder of the Shijô school, and was exceedingly clever, above all other things, in painting flowers and birds. In these pictures, the colouring being so tender and attractive, the touch of the brush so skilful, the pigments so dense and the composition so neat and clear, he attained to the most consummate power of the Maruyama school, and thus established for himself a great name among his contemporaries. In executing landscapes and figures, he chiefly copied the methods of his brother, and produced works of an exquisite quality, fully equalling the canvases of the latter. He lived on Sakai machi, north of Shijô, Kyôto. He died on the 26th day, 4th month, 14th year of Tempô (May 25th, 1843) in his 65th year, and was buried in the grounds of Daitôji, a temple in the southern part of the city of Kyôto.

These pictures were selected from a set of twelve, typifying the months, which were painted on a pair of screens: the one represents a scene in a mountain village in the snow at New Year's time (Lunar Calendar); the other shows country residences with the moonlight falling upon them in such a way as to produce the beautiful effect of the full-moon in mid-autumn. The brushwork is so light and smooth and the colouring is so rich and forceful, that the artist's well-disciplined ability is fully evinced in the pictures given here









老樹鴟鵂圖(絹本着色)

森徹山筆

(竪三尺三寸五分、横一尺一寸八分)

大阪生島嘉藏君藏

徹山の傳は既に第九冊に出せり本圖の如きは彼れの作中秀逸なるもの、一にして、若勁剛宕なる筆致は彼れが逸品中他に多く見ざる所なるのみならず圓山派の習氣、幟を少くして寧ろ南畫の雅趣を帯びたるところあり、加ふるに墨色の配調宜きを得て、蒼然たる夜氣、穠素に滿ち半月斜に懸るところ更に一段の悽味を添へたるを見る

OLD TREE AND OWL.

(Kakemono, coloured; 3 feet 3½ inches by 1 foot 1¼ inches.)

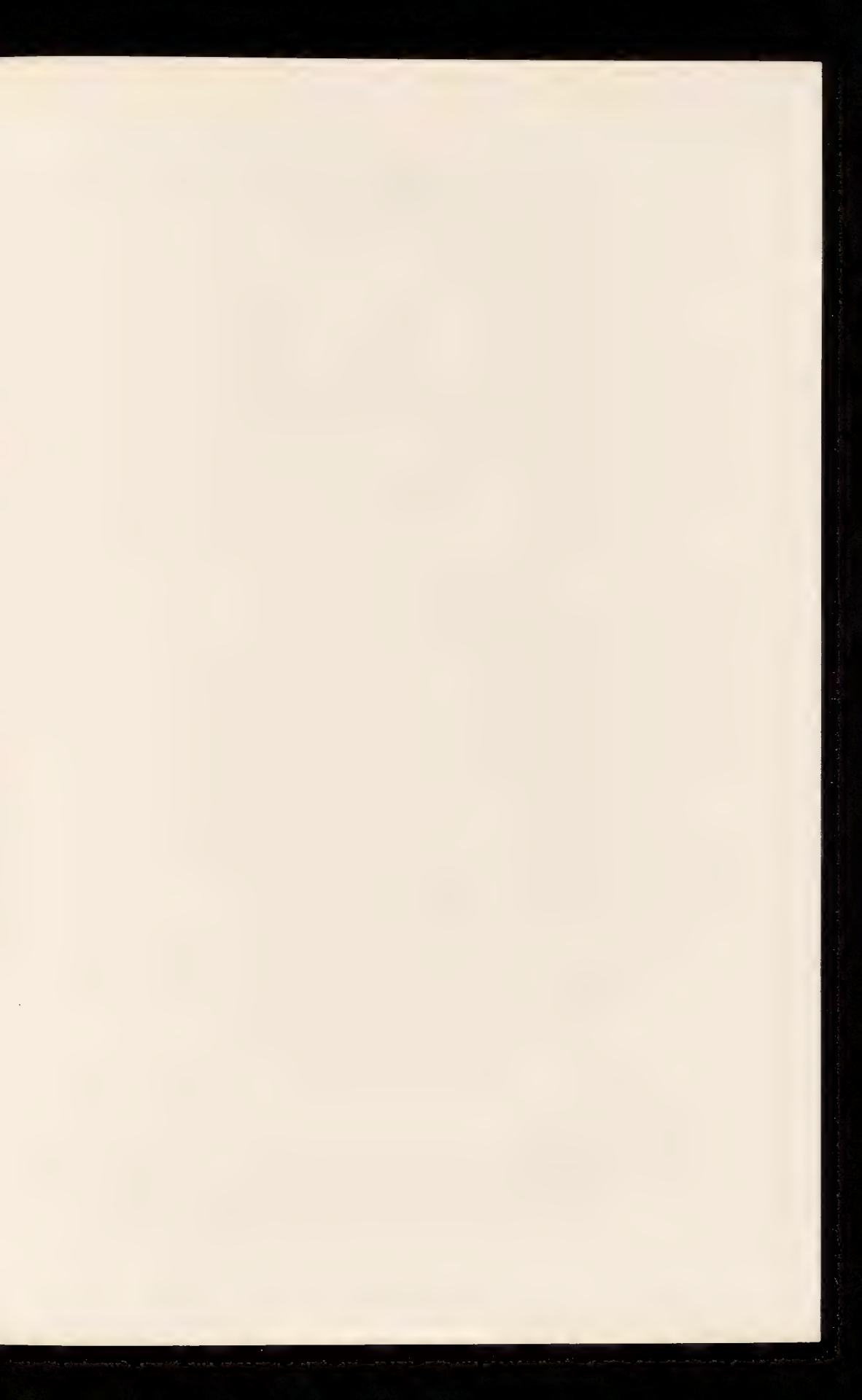
BY TESSAN MORI.

OWNED BY MR. KAZÔ IKUSHIMA, ÔSAKA.

(COLLOTYPE.)

Tessan's biography is briefly given in our ninth volume. This picture is one of his most excellent productions, and the marvellously energetic brushwork is such as is rarely seen on his other canvases. A distinct trace of the influence of the Maruyama school is exhibited to a certain extent in that the picture betrays that mild and refined effect which was favoured by the Southern school. Furthermore, a singularly happy arrangement of colours fully reproduces upon the canvas, the effect of the lonely midnight; while the half-moon, tangled in the branches of the old tree, adds much to the dreariness of the scene.





雨中雙鷺圖(絹本淡彩) 西山芳園筆

(竪四尺、横二尺四寸二分)

大阪生島嘉藏君藏

西山芳園は大坂の人なり書法を松村景文西條派の祖
興春の弟に學びて人物花卉翎毛を寫すに長じ京阪の
間に大に稱譽せらる慶應三年(西曆一八六七)年十一月
八日六十四歳にて歿す茲に出すものは彼れが作中の
逸品なり之を展觀するに細雨霏々たる裡一雙の白鷺
老松の梢上に止息するところを描きたるに過ぎざれ
ども毫端偶抜にして筆々生氣を帯び殊に雙鷺の姿態
の如き實に逼真の妙を極めたるを見る嗚呼芳園浪華
の一方に在りて其名聲未だ天下に赫著たるに至らざ
りしと雖も這般の技能に至りては其師景文の如きも
尙は一籌を輸するの概ありと謂ふ可し

SNOWY HERONS IN THE RAIN.

(A Kakeмоно, slightly coloured, 4 feet by 2 feet 4 1/5 inches.)

BY HÔYEN NISHIYAMA.

OWNED BY KAZÔ IKUSHIMA, ÔSAKA.

(COLLOTYPE.)

Hôyen Nishiyama was an Ôsaka man. He studied painting under Keibun Matsumura, (brother of Goshun, founder of the Shijô school,) and was very clever in delineating figures, flowers and grasses, and fine, soft plumage, and achieved great reputation in the territory near Kyôto and Ôsaka. He died on the 8th day of the 11th month of the 3rd year of Keiô (Western calendar, 1867), at the age of 64.

This picture is one of Hôyen's ablest efforts. It represents merely a couple of snowy herons that have perched on a limb of an old pine-tree to escape from a light shower of rain: and yet the brushwork is energetic to such an extent that every stroke is wonderfully effective and the appearance of the two birds is especially true to life. Alas, that the artist's reputation should have been restricted to such a narrow scope and that his name is not known throughout our Art world, because he lived in one quiet quarter of Naniwa (an ancient and now poetic name for Ôsaka); yet such skill as he displayed was undoubtedly elevated and could not possibly have been imitated even by Keibun, his master.

大正十一年

（建國元，辭二只四廿二食）

中興圖籍本義

REVISED BY KAZUHIRO KAWAKURA





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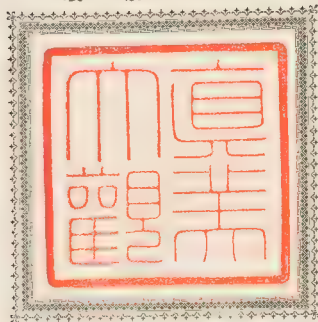
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